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## Friday 17

**NATIONAL CELLO CONCOURS**  
National Cello Competition  
First round  
10.00, Grote Zaal

## Saturday 18

**NATIONAL CELLO CONCOURS**  
National Cello Competition  
First round (continued)  
10.00, Grote Zaal

## Sunday 19

**Bach & Breakfast**  
Johannes Moser  
09.30, Grote Zaal

**Masterclasses**  
Mischa Maisky and  
Jens Peter Maintz  
10.15, Bimhuis & Kleine Zaal

**Lunchtime concert**  
Top talent from int. conservatoires  
12.30, Grote Zaal

**Lunchtime concert**  
Top talent from int. conservatoires  
12.30, Bimhuis

**NATIONAL CELLO CONCOURS**  
National Cello Competition  
Announcement participants  
second round  
13.45, Foyerdeck 1

**Masterclasses**  
Natalia Gutman and  
Gary Hoffman  
14.00, Bimhuis & Kleine Zaal

**Gesang der Geister**  
15.00, Grote Zaal  
Gary Hoffman, Johannes Moser,  
Johannette Zomer, Cello8ctet  
Amsterdam, Cappella Amsterdam,  
Daniel Reuss

**Cello! Cello! Ma non troppo.**  
Show for children (6+)  
15.30, Bimhuis  
Pepijn Meeuws and Emile Visser

**Hello Cello Orchestra**  
140 children and youngsters in a  
buzzing cello orchestra  
16.15, Grote Zaal  
Tom Trapp, Annie Tangberg

**Take Five: Pessoa, a mist opera**  
17.00, Grote Zaal  
Annie Tangberg, Jan- Willem Troost,  
Sylvie Merck, Maarten Vinkenoog.  
A production of Silbersee (formerly  
Vocaallab).

**Fringe**  
Top talent from int. conservatoires  
19.00, Kleine Zaal

**Fringe**  
Top talent from int. conservatoires  
19.00, Kleine Zaal

**CELLO BIENNALE AMSTERDAM**  
Opening Cello Biennale  
Amsterdam  
19.30, Entreehal

**Opening concert**  
20.15, Grote Zaal  
Alban Gerhardt, Gary Hoffman,  
Jakob Koranyi, Tatjana Vassiljeva,  
Lenneke Ruiten, Netherlands  
Chamber Orchestra, Bas Wiegers

**Folktales**  
20.15, Grote Zaal  
Giovanni Sollima, Nicolas Altstaedt,  
Ernst Reijsegger, Salome Kammer,  
Mola Sylla, Groove L&L&L, Harmen  
Fraanje, Symphony Orchestra of the  
Conservatorium van Amsterdam,  
Judith Kubitz

**Anner Bijlsma at 80**  
20.15, Grote Zaal  
Jean- Guihen Queyras, Lidy Blijdorp,  
Natalia Gutman, Raphaël Pidoux,  
Juan Pérez de Albéniz, Alexander  
Melnikov, Viatjeslav Poprugun, Elodie  
Soulard, Mike Fentross

**Cello Lounge**  
22.30, Zouthaven

**Cello Lounge**  
22.30, Zouthaven

**Late Cello Night**  
23.30, Bimhuis  
Annie Tangberg, Emile Visser, Nora  
Fischer, Michiel van Dijk, Bastiaan  
Woltjer, Bart de Vrees

## Monday 20

**Bach & Breakfast**  
Mischa Maisky  
09.30, Grote Zaal

**Masterclasses**  
Alban Gerhardt and  
Jean-Guihen Queyras  
10.15, Bimhuis & Kleine Zaal

**Lunchtime concert**  
Top talent from int. conservatoires  
12.30, Bimhuis

**Anner Bijlsma in conversation  
with...**  
14.00, Bimhuis

**Cello Duello & Salome Kammer**  
15.00, Grote Zaal

**Take Five: Hamel, Hadewych &  
Meijering**  
17.00, Grote Zaal  
Cello8ctet Amsterdam, Hadewych  
Minis, Raphaela Danksagmüller

**Fringe**  
Top talent from int. conservatoires  
19.00, Kleine Zaal

**Prayer & Dance**  
20.15, Grote Zaal  
Natalia Gutman, Gary Hoffman,  
Sonia Wieder-Atherton, Nora Fischer,  
Amsterdam Sinfonietta, Candida  
Thompson

**Cello Lounge**  
22.30, Zouthaven

## Tuesday 21

**Bach & Breakfast**  
Jens Peter Maintz  
09.30, Grote Zaal

**NATIONAL CELLO CONCOURS**  
National Cello Competition  
Second round  
10.30, Grote Zaal

**NATIONAL CELLO CONCOURS**  
National Cello Competition  
Second round (continued)  
13.30, Grote Zaal

**NATIONAL CELLO CONCOURS**  
National Cello Competition  
Announcement finalists  
16.30, Foyerdeck 1

**Cello Makers**  
Cello maestri Frans Helmerson and  
Wolfgang Emanuel Schmidt try out  
new cellos  
17.00, Bimhuis

**Fringe**  
Top talent from int. conservatoires  
19.00, Kleine Zaal

**Het Recital**  
20.15, Grote Zaal  
Mischa Maisky, Dmitry Ferschtman,  
Laurence Lesser, Tatjana Vassiljeva,  
Amaryllis Dieltiens, Lily Maisky, Kirill  
Krotov

**Cello Lounge**  
22.30, Zouthaven

## Wednesday 22

**Masterclasses**  
Wolfgang Emanuel Schmidt and  
Dmitry Ferschtman  
10.15,  
Bimhuis & Kleine Zaal

**Lunchtime concert**  
Top talent from int. conservatoires  
12.30, Bimhuis

**The Winners**  
The winners of the competitions of  
2006, 2008, 2010 en 2012  
15.00, Grote Zaal  
Joris van den Berg, Amber Docters  
van Leeuwen, Joann Whang, Harriet  
Krijgh, Léa Hannino, Ruben Samama,  
Chizu Miyamoto, Argus Quartet

**Take Five: Expedition Queyras**  
17.00, Grote Zaal  
Jean-Guihen Queyras, Sokratis  
Sinopoulos, Keyvan Chemirani, Bijan  
Chemirani, Maria Simoglu

**Fringe**  
Top talent from int. conservatoires  
19.00, Kleine Zaal

**Orchestra of the 18th Century**  
20.15, Grote Zaal  
Jean-Guihen Queyras, Roel Dieltiens,  
Raphaël Pidoux, Amaryllis Dieltiens,  
Kenneth Montgomery

**Cello Lounge**  
22.30, Zouthaven

## DÉ CULTURELE AGENDA VAN NEDERLAND & DE MOOISTE ARRANGEMENTEN



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# programme overview Friday 17 - Saturday 25 October 2014

## Thursday 23

**Bach & Breakfast**  
**Nicolas Altstaedt**  
09.30, Grote Zaal

**Masterclasses**  
**Laurence Lesser and**  
**Giovanni Sollima**  
10.15, Bimhuis & Kleine Zaal

**Lunchtime concert**  
Top talent from int. conservatoires  
12.30, Bimhuis

**Anner Bijlsma in conversation**  
**with...**  
14.00, Bimhuis

**Dutch Vintage**  
15.00, Grote Zaal  
Dmitry Ferschtman, Jakob Koranyi,  
Örs Köszeghy, Jeroen den Herder,  
Nora Fischer, Frank van de Laar,  
Daniël Kramer, Lars Wouters van den  
Oudenweijer

**Take Five: The Indian cello**  
17.00, Grote Zaal  
Marien van Staalen, Lenneke van  
Staalen, Heiko Dijker, Nora Fischer,  
Saskia Rao- de Haas, Shubendra  
Rao, Sanju Sahai

**Introduction evening concert**  
by Saskia Törnqvist  
19.30, Grote Zaal

**Sonnengesang**  
20.15, Grote Zaal  
Jean-Guihen Queyras, Doris  
Hochscheid, Sonia Wieder-Atherton,  
Salome Kammer, Askol|Schönberg,  
Cappella Amsterdam, Reinbert de  
Leeuw, Daniel Reuss

**Cello Lounge**  
22.30, Zouthaven

## Friday 24

**Bach & Breakfast**  
**Tatjana Vassiljeva**  
09.30, Grote Zaal

**Masterclasses**  
**Frans Helmerson and**  
**Johannes Moser**  
10.15, Bimhuis & Kleine Zaal

**Bonhams Instrument Valuation**  
**Day**  
11.00 - 17.00, Atrium

**Extra masterclass**  
**2CELLOS**  
13.00, Bimhuis

**Kronberg Academy presents**  
15.00, Grote Zaal  
Pablo Ferrández, Anastasia Kobekina,  
Edgar Moreau, jongNBE, Dick Verhoef

**Take Five: Stabat Mater**  
17.00, Grote Zaal  
Nicolas Altstaedt, Roel Dieltiens,  
Louise Hopkins, Harriet Krijgh,  
Benjamin Marquise Gilmore,  
Cappella Amsterdam, Daniel Reuss

**Fringe**  
Top talent from int. conservatoires  
19.00, Kleine Zaal

**NATIONAAL**  
**CELLO**  
**CONCOURS** **National Cello**  
**Competition**  
**Final round**  
20.15, Grote Zaal  
Three finalists, Symphony Orchestra of  
the Conservatorium van Amsterdam,  
Junichi Hirokami

**Cello Lounge**  
22.30, Zouthaven

**2CELLOS - Nachttime concert**  
24.00, Grote Zaal

## Saturday 25

**Bach & Breakfast**  
**Jakob Koranyi**  
09.30, Grote Zaal

**Masterclasses**  
**Louise Hopkins and**  
**Anner Bijlsma**  
10.15, Bimhuis & Kleine Zaal

**Herrie in de tent!**  
Show for young children (3+)  
14.00, Kleine Zaal  
Michiel Weidner, Petra Griffioen,  
Jeannette Landré

**Sollima & Holland Baroque Society**  
14.00, Grote Zaal  
Giovanni Sollima, Steuart Pincombe,  
Holland Baroque Society

**Cello! Cello! Ma non troppo.**  
Show for children (6+)  
15.00, Bimhuis  
Pepijn Meeuws and Emile Visser

**Herrie in de tent!**  
Show for young children (3+)  
15.30, Kleine Zaal  
Michiel Weidner, Petra Griffioen,  
Jeannette Landré

**Don Quixote**  
16.30, Grote Zaal  
Mischa Maisky, Johannes Moser,  
Frans Helmerson, Francien  
Schatborn, Symphony Orchestra of  
the Conservatorium van Amsterdam,  
Junichi Hirokami

**Cello Coupé**  
Non-stop carousel of musical  
surprises in the setting of a Parisian  
Grand Café  
21.00, Grote Zaal

## Happy fifth

## Cello Biennale Amsterdam!

**2014** is the year of the fifth Cello Biennale Amsterdam and the fifth National Cello Competition. From the very first Biennale in 2006, held in the brand new Muziekgebouw aan 't IJ and the Bimhuis, the Cello Biennale Amsterdam has grown to be the meeting place for the international cello world and one of the most important classical music festivals in the Netherlands and probably anywhere else. This Jubilee edition still retains the same basic structure as the first Biennale, which seems to have been a successful formula, but is larger in scale than all of the previous editions. The Jubilee will introduce all sorts of extras, such as *Cello & Film*, organised in conjunction with the EYE Film Museum, a special publication, in conjunction with Amsterdam Public Library, of a volume of poetry containing work by ten poets who have been inspired by the cello, 'Cello Days' in The Hague, Zwolle and Eindhoven and – last but not least – the inauguration of a new international prize for achievement, the *Award Cello Biennale Amsterdam*, to be presented to Anner Bijlsma, the doyen of the international cello world who attained the splendid age of 80 this year.

Traditionally, the Cello Biennale has attracted cellists of every plumage to the festival. This 'Festive Fifth' welcomes some established Biennale favourites such as Natalia Gutman, Jean-Guyhen Queyras and Giovanni Sollima, and other giants of the cello world including Mischa Maisky and the YouTube heroes 2CELLOS. The music is drawn from all corners of the globe; as well as dozens of top international cellists, ensembles and orchestras, the theme of this Biennale – *Cello & Voice* – means that we will also be blessed by the presence of many wonderful singers, with Cappella Amsterdam as the ensemble in residence. The many extras in the peripheral programming – including the new series of lunchtime concerts by international conservatoires, the instrument makers' stands throughout the event, the Open Podium, the after concert series, the Cello Lounge, the Cello Box, the Bonhams Valuation Day and much more besides - will provide nine packed days of festival, from Bach & Breakfast to Late Cello Night.

## Enjoy it all!

**Maarten Mostert** *artistic director*

**Johan Dorrestein** *managing director*

### Contents

background features	6
programmes and programme notes	41
musicians	95
information	137

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JOHANNES MOSER  
+ ANDREI KOROBENIKOV



CELLO  
BIENNALE  
AMSTERDAM

## background features

- A wooden ventriloquist with vocal chords** 6  
The heavenly and earthly voices of the cello
- Cellist with guts** 12  
Don Quixote for this Biennale is Mischa Maisky
- Getting the cello out into the city** 18  
Cello Biennale joins forces with driven music teachers
- Anner Bijlsma: a fountain of ideas** 22  
Celebration address for Anner Bijlsma (80!)
- The public can see us really suffering** 26  
Cello metal band Apocalyptica will make its own head-banging contribution to the Biennale
- The multitasking cellist is on the march!** 32  
A legion of attractive possibilities for cellists nowadays
- Written in isolation** 36  
Three muses portrayed in sound

It's all well and good to sing great songs about love, death, God and desire, but there is just one problem: words about matters of this sort often fall lamentably short of what is needed. We are fortunate indeed to have the cello, that wooden ventriloquist with its curvaceous, strung, vibrating body, more suited than any other to tones of languish, weeping and prayer. And it's a real advantage that it can do this without words, since where there are no words, at least there are no lies..

By Saskia Törnqvist

The heavenly and earthly voices of the cello

A wooden ventriloquist with vocal chords

This Fifth Cello Biennale presents a sample of the many voices of the cello and the fluctuating relationships between the cello and the voice. According to cellist Mischa Maisky, one of whose performances at this edition of the festival will feature his interpretation of an anthology of *Lieder*, there are only a select few cellists who are blessed with the gift to make their instruments actually *sing*. In the interview he gave for this Biennale, this is what he had to say on the matter:

'A cellist of limited talent may only be able to make a sound on the instrument. A good cellist imagines a sound and then reproduces it on his instrument. An exceptionally fine cellist has the sound *here* (laying his clenched fist over his heart) and directs it via his own spirit through the fibre of his being, so that he can genuinely let the instrument sing with a unique voice. And that voice passes straight from one heart to another.' Of course, a fine instrument is a great help as well. Maisky received his – an 18<sup>th</sup> century Montagnana – from an admirer in New York in 1973. 'My cello and I have passed through different stages in our relationship', he said on another occasion. 'I call her 'my beautiful lady', because the cello is always a 'she' in Russian. The cello is a 'he' in Italian and French, while it's neither one nor the other in German; but for me, my cello is a 'she'. And it was love at first sight between us.'

**Phantom pains**

Maisky's tale of his profound love for his instrument immediately brings to mind the famous photo by Man Ray, designed to prick one's imagination, of the sensual female figure with *f*-holes on her back. The fiddle as a metaphor for a loved one can also be found in other parts of the world, including in Mongolia. An absolute beauty – the *morin khuur*, or horse-head fiddle – is played in the distant Gobi Desert and is one of a number of Asiatic members of the cello family. This fiddle, whose neck is decorated with a carved wooden horse's head as the scroll, can trace its name and shape back to a legend of a valiant warrior who received a gift of a flying horse



Moorin Khuur

from his distant beloved, so that he could visit her each night. The tale takes a fatal turn when a rival slays the horse. The grieving warrior fashions a fiddle from the bones, skin and hair and the reconstructed remains have sung a lament ever since for his lost love and his slain steed.

The moral of the tale is clear: amputations – figuratively speaking, of course – and the phantom pains they give rise to are the source of the truest sounds which, as Maisky would say, 'pass straight from one heart to another'. The morin khuur is the embodiment of shattered love and inevitable death, two universal themes that resonate as the heartbeat of music in a variety of genres – blues, flamenco and fado, to mention just a few powerful examples.

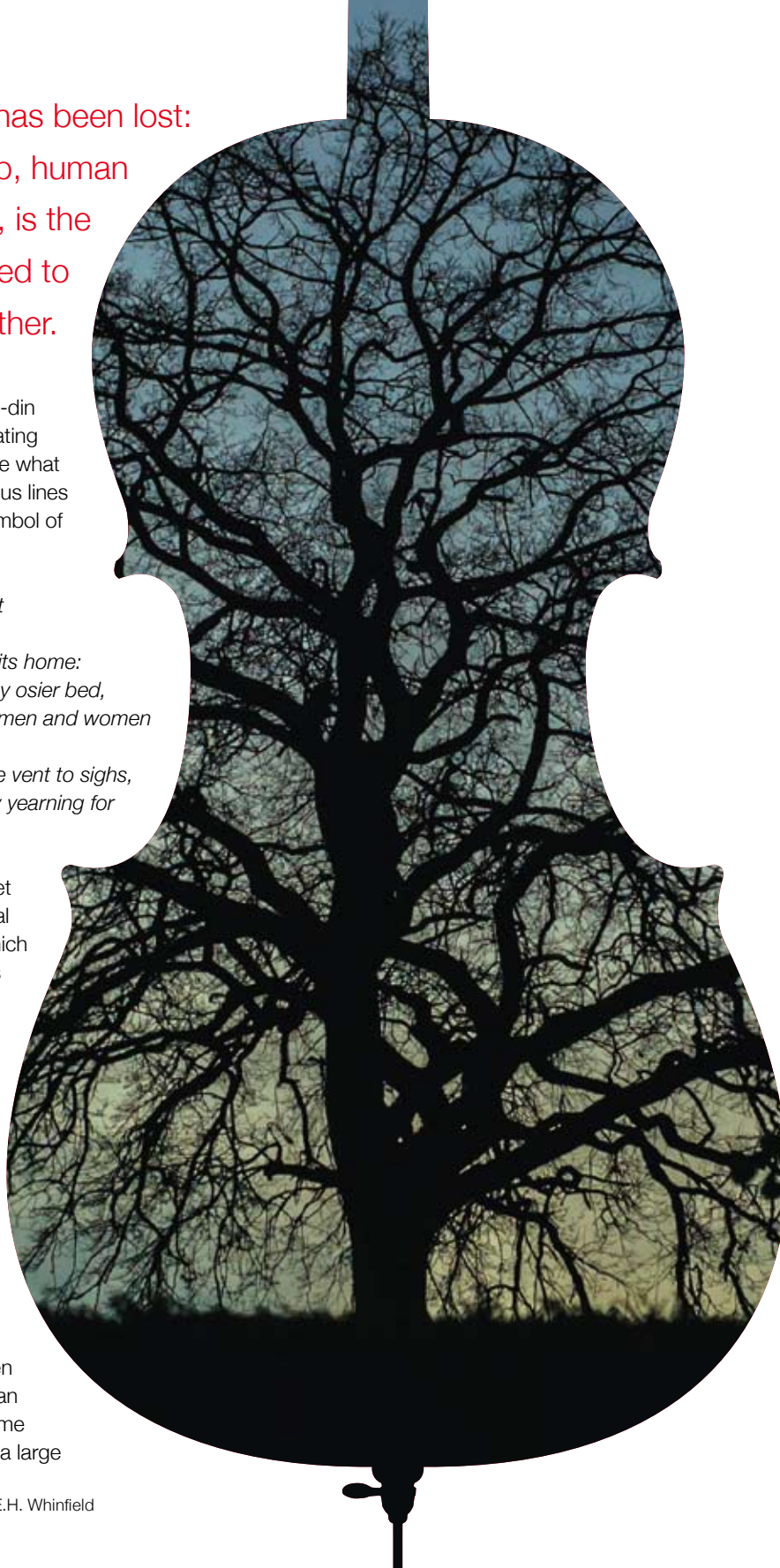
Grieving for what has been lost: the cello, with its deep, human and universal timbre, is the instrument more suited to this task than any other.

The 13<sup>th</sup> century mystic Jalal-ad-din Rumi may have been contemplating something similar when he wrote what were to become his world-famous lines of poetry on the reed flute, a symbol of longing:

*Hearken to the reed-flute, how it complains,  
Lamenting its banishment from its home:  
'Ever since they tore me from my osier bed,  
My plaintive notes have moved men and women to tears.  
I burst my breast, striving to give vent to sighs,  
And to express the pangs of my yearning for my home...'*

In these lines, Rumi broaches yet another dimension; the individual who is cut off from his roots, which is to say from his innocence, his spiritual source or – in more absolute terms – the land of his birth.

If a reed flute can do it, then so can a cello. Just ask Daniël Esser, until recently a cellist in the Royal Concertgebouw Orchestra, whether this is the case and he'll endorse this with a true story about his own cello, made in 1987 by the instrument maker Daniël Royé with wood taken from the garden of Esser's parents in France. In an interview I had with him some time ago, Esser told me: 'There was a large



<sup>1</sup> *The Masnawi*, by Rumi, translated by E.H. Whinfield



cherry tree in that garden, which had to be taken down for practical reasons. (...) Once the cello had been completed, I took it to the place where the tree used to stand. There was a gentle breeze blowing and – you can believe it or not – the cello began to sing on its own. I may be a bit of a dreamer, but this really happened. I think the cello burst into song because it felt its very own roots beneath it once more.'

#### The cello as an icon

Grieving for what has been lost: the cello, with its deep, human and universal timbre, is the instrument more suited to this task than any other. It can be heard many times over during the Biennale in this role of lamentation, for instance in *Svyati* for cello and choir by John Tavener (written in memory of a friend who had recently passed away), the *Alleluia Tropos* by Arvo Pärt, heard here in an arrangement made by the composer himself for 8 cellos and choir (dedicated to the victims of the terrorist attacks in Madrid), or in the *Selfportrait with Gebirtig* for cello and orchestra by Joel Hoffman (a work that gives a voice to those who were displaced by the Diaspora) and Ravel's

<sup>2</sup> Interview Daniël Esser, *Preludium* Vol.71, no.10

### Cappella Amsterdam

During this Biennale, Cappella Amsterdam will be taking to the stage with a number of top cellists, to perform some of the finest works for choir and one or more cellos. Since Daniel Reuss was appointed principal conductor in 1990, Cappella Amsterdam has focussed mainly on music from the Renaissance and Baroque periods, as well as works from the 20<sup>th</sup> and 21<sup>st</sup> centuries. During this Biennale, the singers will be getting to grips with works that include world premieres by Luc van Hove and Hans Koolmees.

#### Concert dates for Cappella Amsterdam

Sun 19 October, 15.00: **Gesang der Geister**

#### Geister

Thu 23 October, 20.15: **Sonnengesang**

Fri 24 October, 17.00: **Stabat Mater**

And we have a guaranteed psychological drama when a cellist and a singer are paired up with each other.

*Kaddish* (the Jewish prayer intoned for those who are in mourning). Where there is mourning, religion is seldom far away. The cello progresses in prayer, like a wordlessly singing priest or pope, followed by a murmuring throng of choristers, in these works by Tavener and Pärt, as well as in works by Knut Nystedt, Sofia Gubaidulina and Rudi Tas. It's interesting to note that the 'followers' have a language to sing in, while the leading cello does not. Tavener describes the cello in *Svyati* as the 'representation of the icon of Jesus Christ'; he accords the holiest of positions to an instrument that cannot speak, but that can certainly sing. Effectively, the cello becomes the perfect projection screen for the secret longings of every yearning soul.

#### Psychological drama and symbiosis

As well as all of this, the cello also sings its song on the earthly stage. We have a guaranteed psychological drama when a cellist and a singer are paired up with each other. Salome Kammer – soprano, actress and once upon a time also a cellist – appears here in two premieres with a cellist as her opposite number. The Korean composer Seung-Ah Oh has written *Aphonic Dialogue* for Kammer and Doris Hochscheid, in response to a commission by the Biennale. In this work, they each attempt to break through



Salome Kammer in *Die zweite Heimat*

their own isolation, audibly groping for the right sounds – and without a single word! In another premiere, *barbara baccante* by Richard Rijnvos, we hear a garrulous soprano searching for her echo in the cello, a situation that gives rise to almost unbearable moments of tension.

And is there perhaps such a thing as a symbiosis between cello and song? There undoubtedly is, but for this to happen, the singer must leave behind the world of language. It happens, for instance, in *Plainscapes* by Pēteris Vasks, where the melodic lines of the solo cello are subsumed within the sound clouds created by an eight-part wordless choir. And the ultimate symbiosis must surely be the *Bachianas Brasileiras no. 5* by Heitor Villa Lobos, an amalgam of melodic inventions, redolent of the music of Bach, played on fervid cellos and forming the underpinnings for the keening of a smouldering soprano, who seems to be robbed of the power of words in her long vocal lines of unadulterated rapture.

The widely-known *Vocalise* by Rachmaninov is in similar vein, originally written for soprano and orchestra. The *Vocalise* makes two appearances during this Biennale, firstly in the original version and also in an arrangement where the cello takes the vocal line. And we may even see a minor miracle if the cello bursts into voice here. It will be as if the horse of the *morin khuur* has sprung to life once more and leapt into the air – even if its journey to the heavens only lasts for the length of a single song.



Salome Kammer

#### Salome Kammer

A festival themed on Cello & Voice would hardly be complete without Salome Kammer playing a heroine's role. Lots of people will know her as the cellist and singer Clarissa Lichtblau in *Die Zweite Heimat*, part of Edgar Reitz's famous film trilogy. But there is so much more to her than that! When she sings, she can become the embodiment of Elisabeth Schwarzkopf, Cathy Berberian, Lotte Lenya or Ella Fitzgerald. Kammer brings many faces and voices to the Biennale!

#### Concert dates for Salome Kammer:

Sat 26 October, 20.15: **Folktales**

Mon 20 October, 15.00: **Cello Duello & Salome Kammer**

Thu 23 October, 20.15: **Sonnengesang**



**Don Quixote** for this Biennale is  
**Mischa Maisky**

# Cellist with guts

As a hyperactive kid of five, Mischa Maisky used to pinch cigarettes from his father, until inhaling a Havana cigar put an end to his smoking career. A couple of years later, aged seven, he had a better idea: he asked his parents for a cello, which has brought him a stormy life and a rich tapestry of development. A conversation with an animated man and musician.

By Saskia Törnqvist

Mention the name Mischa Maisky to lovers of classical music and the associations will be colourful. Isn't that the bloke from a shelf full of Deutsche Grammophon CD sleeves with the remarkable head, a striking shock of hair, exotic jewellery and gaudy shirts? Isn't that the cellist who has always remained true to his blisteringly expressive style of playing? In short, isn't Mischa Maisky that man who always ploughs his own furrow, come what may?



Yes, that's the one. We find him at his villa near Brussels, where he welcomes us on his broad driveway while he keeps his highly-strung pet dog on a tight leash. He's shorter than one might imagine from his photographs, but that head, now framed by silvery curls, is indeed remarkable.

The interior of Maisky's villa is just as remarkable, with Asian wall units and a collection of nineteenth century clockwork musical instruments, which he demonstrates with childlike enthusiasm. Tinkling Swiss folk tunes intermingle with the shrill squawk of a parakeet coming from the living room and the high-pitched voice of his young son Mateo, the youngest of his five children.

He'll be gracing the Biennale with a selection of lieder, along with his daughter, pianist Lily Maisky, and a few days later he'll be the soloist in *Don Quixote* by Richard Strauss. As a conversationalist, Maisky reminds one more of Don Quixote's crafty servant Sancho Panza, who applies a much-needed sense of humour and perspective to all of life's vicissitudes. Maisky serves up his stories and jokes interspersed with bouts of helpless laughter, theatrical gestures and self-deprecation, although he's not one to shy away from heavier subject matter.

**'My teachers Rostropovich and Piatigorsky never talked about the physical side of playing the cello. They were only interested in one thing – your musical objective.'**

*You once said that you felt you had a very personal connection with Strauss' Don Quixote. 'My teacher, Rostropovich, once said that every great cellist has his moments of feeling superior and would then proclaim that Don Quixote was his and no-one else's. I have to confess that I'm sometimes overcome by that same feeling.'*  
*Elsewhere in the Biennale, you're playing lieder*

*by the likes of Mozart, Schubert, Brahms and Tchaikowsky. Do you draw your inspiration for this from certain singers?*

'Of course! I listen to an enormous amount of music. I guess that makes me a slightly unusual musician. I'm also crazy about festivals like the Biennale. They energise me and give me fresh ideas and this helps me to develop my musical taste. It's important for a musician to keep training his muscle memory, but it's much more important to develop one's soul. Competition nowadays is a killer; everything has to be faster, tougher, cleaner. But this means that the musician and his technique become more important than the music itself, which is a dangerous business.

I'll gladly sacrifice an accurate performance to what I think it's really all about: expressiveness. You have to play from your own heart in order to be able to touch someone else's heart. There's a great mystery at work here. People often come up to me after a concert and ask what kind of instrument I'm playing. I always just patiently explain to them that it's a cello. But of course they want to know what type of cello it is and who made it. That reminds me of something Heifetz once said: a member of the audience once came to his dressing-room and complimented him at length on his magnificent instrument. At which point Heifetz held his ear close to his violin and said 'Well, you know, I can't hear a thing!.'

*Can you also imagine yourself playing another instrument altogether, or maybe even as a singer?*

'Oh, yes! I'd love to conduct! I'd want to perform all of the Mahler symphonies if I did. But that's not my plan, don't worry. I know my own weaknesses.'

*Tell us more about them!*

'You have enough time? I think, for instance, that it's my weaknesses that have stopped me giving lessons. Young cellists will often come up to me after a concert and ask if I also give lessons. My reply is always the same: 'That's what I've just been doing!' I come from a different tradition than, say, the school of János Starker. He was

## Mischa Maisky in short

- 1948: born in Riga
- 1962: studied at the conservatoire in Leningrad
- 1966: continued his studies with Mstislav Rostropovich in Moscow
- 1970: 14 months in a labour camp near Gorky, 4 months in jail
- 1973: moved to Israel and made his debut in New York. Was given his 18<sup>th</sup> century Montagnana cello there by an admirer.
- 1974: studied with Gregor Piatigorsky in the USA.
- 1975: started his international career, working alongside Martha Argerich, Gidon Kremer, Leonard Bernstein and others.
- 1985: signed an exclusive contract with Deutsche Grammophon.
- 2000: played around 100 concerts worldwide, concentrating entirely on the works of Bach.

In recent years, Maisky has worked regularly with his son, violinist Sascha Maisky and his daughter, pianist Lily Maisky.

wonderful at explaining how you had to contract your right gluteus muscle so that you could press the string correctly with your left pinkie. My teachers Rostropovich and Piatigorsky never talked about the physical side of playing the cello. They were only interested in one thing – knowing your musical objective.

It's really important to keep track of your own

**'The very greatest sensation after I was set free was that I was again walking on real soil and breathing the open air.'**

progress – or lack of it. That's why I often listen to my own performances and it's why I've now recorded the Bach Cello Suites three different times. It's like a passport photo. You really have to refresh it every few years. The amazing thing is that I think my second version of the Bach sounds much more youthful than the first. It's more flowing and more supple.'

*What's the reason for that, do you think?*

'I made that first recording when I was still feeling the weight of my time in Russia. My last two years in the Soviet Union – when I was in captivity – felt like twenty years. When I then went to the USA via Israel in 1974, I was in a desperate rush to make up for all the damage. With Piatigorsky, who gave me lessons nearly every day for four months, I soaked everything up like a sponge, most of all his lessons on living. He had lung cancer and it was his last chance to pass on his experiences in Russian; those lessons were maybe as important for him as they were for me.

I'm the luckiest cellist around, thanks in part to the unique mix of teachers I've had. For instance, I also had a chance to meet Pablo Casals in 1973 in Jerusalem. He was nearly 97 years old then, and I played the complete Suite in D minor and the Sonata in G minor by Bach and all of Dvořák's Cello Concerto to him. I have a photo of the occasion, when he was trying to press down on one of my strings. He was really upset that he couldn't manage it!'

*Casals played on gut strings for a long time. Do you sometimes consider playing on gut strings, for instance in the older repertoire?*

'I always say *Play WITH guts, not ON guts*. Gut strings drop their pitch so easily and I just find them impractical for that reason. However, one of my mottos is 'live and let live'. It's absolutely fine if someone wants to play on gut strings, as

long as they don't imagine that this gives them a monopoly on the one and only musical truth. That would be dangerous and could give rise to a 'them and us' sort of mentality. That's the way things work in a dictatorship. I grew up in a regime like that, but thank God I'm now a citizen of the world. I was born in Lithuania and educated in Russia; I've lived in Israel, the USA and several European cities; I play an Italian cello with a French bow and German strings; my first wife was an American and my second wife has an Italian mother and a father from Sri Lanka...'

*.... and you grew up in a Russian Jewish family. What kind of impact has that had on your intellectual baggage?*

'A huge impact, even though my parents had no truck with religion. We didn't have to wear the Star of David, but my passport said I was just a *Bloody Jew*, nothing else. The irony is that I was only classified as a Russian for the first time in Israel.'

*You were still studying in Leningrad when your sister left for Israel in 1969. This put you under even closer scrutiny...*

'... so when the tape recorder I used for recording all of my lessons with Rostropovich finally packed in and I bought a new one, they felt this was a perfect opportunity to charge me with having bought it on the black market. What followed was fourteen months in a labour camp and four months in jail.'

*Can you clearly remember the time when you first got your hands on a cello again?*  
'Of course! But the very greatest sensation after I was set free was that I was again walking on real soil and breathing the open air. No matter how difficult this all was, I don't regret that it happened to me. It was a much more enriching experience than gaining a conservatoire diploma. People regard lots of things as being self-evident and that's quite wrong. Just think of our health. We imagine that illness will always affect someone else, until it happens to us and it's too late. Likewise, everything happens at such a frenetic pace in life that there's a risk of just missing out on the richness it offers.

I realise more and more that I know less and less. Certainly as regards music. Striving for perfection is like striving to reach the horizon, which keeps getting further away. And just as well! This keeps me going. I also believe in depths of relationships. Whether it's your lover or your colleagues or the music that you enjoy playing – there are highs and lows in all of these relationships. The easiest option is to run away from problems and change your situation. But changing yourself? That's the really hard work!'

### Concert dates with Mischa Maisky

Sun 19 October, 10.15:

#### Masterclass

Mon 20 October, 09.30:

#### Bach & Breakfast

Tue 21 October, 20.15:

#### The Recital

Sat 25 October, 16.30:

#### Don Quixote

Sat 25 October, 21.00:

#### Cello Coupé



Cello Biennale joins forces with driven music teachers

# Getting the cello out into the city

One of the staff members at the Cello Biennale is cellist Tjakina Oosting.

In this edition of the festival, she's once again the driving force behind the educational projects, aimed at young cello students and at children who've never before had the chance to get up close and personal with a humming sound box like this. 'The cello is still far too much of an elitist instrument. We can and must change that.'

by Saskia Törnqvist

Just making an appointment with Tjakina Oosting isn't as easy as it sounds. Her diary is bursting with things to do, and nearly all of it involves the cello. She puts on music theatre productions for children, gives cello lessons in various places, plays chamber music and she's building up work for her duo, deuXcel, which goes into children's hospitals and literally plays by the patients' bedsides. This year, for the Cello Biennale, she's setting up cello days in The Hague, Zwolle and Eindhoven, helping out the 140-strong HelloCello Orchestra to get things going and she's at the forefront of *De Bestorming* (The Storming), the educational project being undertaken in Amsterdam schools under the aegis of the Cello Biennale. This cello missionary is under a lot of pressure, but she still radiates energy left, right and centre.

Tjakina Oosting, as she sips a glass of green tea in an Amsterdam café, puts it like this: 'I get energised if I can share out my own efforts around things that make sense. I really enjoy playing in places where people barely know what a cello is. They're often very obviously touched by its deep sound. Children are desperate to get a hold of the instrument and play a note or two. It's an ideal instrument for the deaf or hard of hearing, because they can actually *feel* the sound in what's an entirely physical and often also an emotional experience.'

## Good news and bad

In short, it's genuinely gratifying to bring this instrument to the attention of a wider audience. And it's also something that's really needed, because the cello is mostly heard nowadays in villas, town houses and concert halls. But what are the chances for, say, nine year old Fatima, from the Schilderswijk area of The Hague, who's been cherishing her dream of playing the cello ever since she had a very



deuXcel: Tjakina Oosting (front) and Marieke van der Heyden

brief encounter with it watching a popular TV talk show? Where can she get lessons and how could she get her hands on such an expensive instrument?

'This is just so difficult', concedes Tjakina. 'The good news for Fatima is that she has a real chance of getting to grips with a cello at primary school, thanks to a Learning Orchestra project. With a bit of luck, she'll have an opportunity to learn the first principles during a series of lessons at school. But it then becomes really tricky if she wants to continue her music lessons beyond that. Subsidised music schools, including the ones in The Hague, are disappearing by the handful and individual private lessons are an expensive option.

Children from less well-off families have found it hard enough already to go to music schools; now they're stuck between a rock and a hard place. It's a horrible situation.'

## Cello days and cello storms

Dutch musical education nowadays stands or falls by the efforts of self-employed tutors, who employ a great deal of creativity in order to try and keep classical music available to the general public. They often do this for little or no financial reward and with no financial safety net. Time will tell whether they can stay afloat or not.

Tjakina counts herself fortunate to have so many highly motivated teachers throughout the



Hello Cello Orchestra 2012

‘Children are desperate to get a hold of the instrument and play a note or two.

country. ‘In the run-up to the Cello Biennale, we’re now organising three cello days in Eindhoven, Zwolle and The Hague. The local authority music school in Eindhoven is still managing to keep going. In Zwolle, where the music school closed down not long ago, I’m organising some activities under the direction of Loes Visser from the Britten Youth String Orchestra and with support from the ArtEZ Conservatoire. In The Hague, the teachers from the Koorenhuis – which used to be the music school – have set up their own partnership. I’m working with driven teachers in these towns, to get a fabulous cello day up and running. This will include the kids from the area getting together to work on a brand new piece by Tom Trapp for the Hello Cello Orchestra, and there’ll also be a Bach & Breakfast concert, a masterclass for advanced students and amateurs and lots more besides. Children and their parents get a terrific chance, at a day like this, to expand their own impressions of what the cello is and what it can do.’

As a true missionary for the cello, she’s also continuing to invest in the primary education system, where an entire cello army descends on the children as part of the educational project *De Bestorming*.

‘The schools in central and south Amsterdam

can easily manage to get in to children’s performances in the Muziekgebouw’, she says. ‘But the schools in the New West and South East areas really won’t manage this on their own. This means we have to help them out. Last year, the Cello8ctet Amsterdam visited a couple of schools in the New West, in order to immerse the kids in the cello for a whole day. After this, some children came in from the suburbs to the Muziekgebouw to see a show. We had kids turning up who’d never been out of their own neighbourhoods before. They had a terrific time. I’m now talking to a few schools in the South East, which is a different type of community again. The anticipation is huge – they can hardly wait for *De Bestorming* to get going!’

#### Agenda:

Sat 18 October 16.15: **Hello Cello Orchestra with a new piece by Tom Trapp**

Sun 19 October 15.30 and Sat 25 October 15.00: **Cello! Cello! Ma non troppo**. Show for children

Sat 25 October 14.00 and 15.30: **Herrie in de tent!** Show for the under-fives, in collaboration with Splendor

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Celebration address for Anner Bijlsma (80!)

# A fountain of ideas

The world-renowned cellist, musical detective and source of inspiration for many generations of musicians, Anner Bijlsma, turned eighty earlier this year. A concert will be held in his honour on Sunday evening, 19 October, during which he will become the first recipient of the Award Cello Biennale Amsterdam. As an appetiser for what promises to be a legendary evening, Maarten Mostert, a former student of Bijlsma and artistic director of the Cello Biennale Amsterdam, now presents his 'celebration address'.

I don't intend to beat about the bush: Anner Bijlsma is my Hero! While I was still at secondary school, I was struck by his LPs of Italian music (oh, those sonatas by Sammartini and Buononcini!), his Boccherini concertos and later on his Bach recordings as well. But my time at the conservatoire started off with a teacher from an entirely different, 'old' school. When, after some time, it looked like my studies were going nowhere fast and I felt like hanging up my bow for good, my friend Viola de Hoog started taking me along to her lessons with Anner Bijlsma. I was allowed to play a bit myself and he asked me to prepare a caprice by Franchomme, for which he played the second cello part with great affection.

Almost imperceptibly it seemed that I had gained a new cello teacher after a few weeks, privileged as I undoubtedly was, because lots of students from all over the world used to send cassette tapes to him in vain. But maybe their chess games weren't as good as ours were (we played a lot of chess as well...).

It took quite a while for me to appreciate the entirely unconventional way in which Anner Bijlsma gave his lessons. More than anything, he encouraged independence and curiosity; the piece you'd worked on in the last lesson or the date of your next exam were of secondary importance. He always had an answer for any

technical problems, if you asked him. Practising the 'peeling a banana stroke', the 'Zorro stroke', or just day after day of bowing exercises by Sevcik ultimately equipped his students with a sophisticated bowing technique.

His enormous library and knowledge of composers were also an ongoing inspiration to find out more about what we were actually doing. And which of you would know that Mendelssohn wrote a cello concerto that was lost to the depths of the ocean, or that Schumann also played the cello? His knowledge of musical history is immense, making Anner Bijlsma one of the few musicians who has not only acquired a vast amount of knowledge but has also put this into practice over decades, and one who has always been hugely generous in sharing his musical experiences with musician colleagues and students alike. On this point, I'd like to quote a passage from a booklet that Lucas Bunge and I wrote to celebrate Anner Bijlsma's 70<sup>th</sup> birthday.

*Lessons from Anner Bijlsma were always refreshingly impersonal. The notes you played and the way you played them seem, at least now, to have been no more than prompts for him to convert his ceaseless flow of ideas into words. So, in a single lesson, you might hear all of his brilliant and sometimes paradoxical theories about pianists and conductors, about Romberg and*



'The artistry he still radiates is sincere and selfless. There is nothing pompous about him; a breath of fresh air in the World of the Arts!'

## Award Cello Biennale Amsterdam

The Cello Biennale Amsterdam has inaugurated an international prize for achievement, with a view to celebrating the first five years, providing a major stimulus to the development of talent but most of all to honour a great cellist in a very special way. The prize will be awarded every so often to an individual or body that has given outstanding service to the cello or the cello repertoire. The prize consists of a monetary award of fifty thousand euros, which is intended to be spent on the development of talent and education pertaining to the cello. The laureate will determine how the funds are spent.

The prize is to be awarded for the first time on 19 October, and the recipient is of course Anner Bijlsma. He will receive the prize that evening, in the course of the concert especially dedicated to him, from Job Cohen, Chair of the Cello Biennale Amsterdam Award Foundation, which has secured the resources to make this prize possible.

*Beethoven, the majestic Italians and the dastardly French. Once outside, you realised that music is all-encompassing. Had he forgotten all about you once you'd closed the door? He probably had. A fountain that gushes forth all day long is unlikely to know all the ducklings swimming in the pond.*

Even after my time at the conservatoire, I remained fascinated by his original and profound outlook on life, including musical life, and his warm interest in the individual person. The artistry he still radiates is sincere and selfless. There is nothing pompous about him; a breath of fresh air in the World of the Arts!

Anner Bijlsma played a crucial part in the genesis of the Cello Biennale Amsterdam. He was my sounding-board, inspiration and mentor. He convinced a number of famous soloists to come along to a cello festival that would be unlike any other... From the very first days of the Biennale, his almost daily sessions 'In conversation with Anner Bijlsma' led to often insightful debates with musicians from all over the world – from Gutman to Karttunen and from Tan Dun to Colin Carr. At the end of the day, it was often Bijlsma himself who nonchalantly came out with the most savoury pearls of wisdom. And we lapped them up (and hope we may continue to do so for many years to come!)



## Agenda:

Sun 19 October, 20.15 Grote Zaal:

**Anner Bijlsma at 80**

Mon 20 October 14.00 Bimhuis,

Thu 23 October 14.00 Bimhuis:

**In conversation with Anner Bijlsma**

Sat 25 October 10.15 Bimhuis:

**Masterclass**

## Anner Bijlsma, a brief biography

Born in The Hague, 17 February 1934

1950 -1955: studied cello with Carel van Leeuwen Boomkamp at the Conservatoire in The Hague

1957: Prix d'excellence, The Hague

1959: First prize, Pablo Casals Competition, Mexico

1962-1968: principal cellist, Concertgebouw Orchestra

From 1970: principal-study teacher at the conservatoires in The Hague and Amsterdam

1995: Honorary Doctorate from New England Conservatory (Boston)

### Ensembles:

Trio with Frans Brüggen and Gustav Leonhardt, Rondom Quartet with Reinbert de Leeuw, Vera Beths and George Pieterse, L'Archibudelli with the likes of Vera Beths and Jürgen Kussmaul, duo with Gérard van Blerk

### Guest lectureships:

New York, Boston, Tokyo, Paris, Berlin and London.

### Publications:

1998: *Bach, The Fencing Master*

2012: *Bach senza Basso*

2014: *Bach and the Happy Few*



### Schedule change

It was hoped that the cello metal band Apocalyptica would get this Biennale off to a flying start with a concert on 16 October. The band has unfortunately had to cancel this concert, due to a change in the recording schedule for its new album. Apocalyptica, who were so honoured to have the opportunity of opening the 2014 Cello Biennale Amsterdam, have managed to find a new concert date which, although not during the festival itself, is not so far away from it:

**Tue 11 November 2014,  
21.00**

# The public can see us **truly suffering**

Cello metal band **Apocalyptica** will make its own head-banging contribution to the Biennale

Three cellists running across the stage with their cellos – it makes you concerned for the fate of the cellos. And not entirely without good reason: ‘I once smashed a cello during a concert and the other band members were really upset. I was young and stupid, but I learned from it. It’s better to keep the cellos in one piece,’ says cellist Perttu Kivilaakso of the Finnish heavy metal cello band Apocalyptica, with a wry smile.

By Floris Kortie



Latvians aren't necessarily known as being a hot-blooded people, so if you're a heavy metal cello band and you're putting on a show at an ice hockey stadium in the country's capital, Riga, with an audience that's sitting down, then you're already one goal down before you even start. That said, Apocalyptica set the Arena Riga alight on 22 March this year as part of their Baltic tour. Before the show started, the three cellists and drummer took some time to look ahead to their appearance at the Cello Biennale Amsterdam. 'We take the cello to a new level,' says cellist Perttu Kivilaakso.

This turns out to be an understatement once the concert gets going. After the interview, I get a chance to see what a knockout the band is at the Arena Riga, an ice hockey stadium that doubles up as a concert venue. Melodic intros transform into rock hard riffs, the cellists become headbangers on the stage and Grieg's *Peer Gynt Suite* turns out to be the perfect aperitif to a substantial helping of heavy metal. The Finnish cello metal band is definitely more than just a gimmick – at least that was the most significant impression I gained.

Performing wild antics on stage with their instruments is everyday fare for the members of Apocalyptica. The band first got together as an act twenty years ago for a variety evening concert at the renowned Sibelius Academy in Finland. Since then, the group has become a phenomenon among fans of metal music and cello lovers alike. Initially, the classically trained cellists Perttu Kivilaakso, Paavo Lötjönen and Eicca Toppinen concentrated on playing cover versions of the legendary heavy metal band Metallica. Nowadays the band, augmented by drummer Mikko Sirén since 2005, prefers to place the emphasis on its

own compositions, which seem to be an effortless combination of classical music and heavy metal.

#### A varied audience

Before the show, the members of the band talk about the unusual mix of classics and metal. Perttu says: 'It's great to bring a rock attitude into the classical scene. But it's also just as fantastic to introduce a heavy metal audience to the beauty and serenity of classical music. Our audience is really varied, but they're all music lovers with eclectic tastes. And that's just as well, because our concerts range from intimate, acoustic classical interludes to rock solid trash metal.'

This metal is produced using a carefully selected mix of microphones, effects and amplifiers. 'The pedals are effectively half the sound', says the drummer, Mikko. 'It took us a long time to find the right amplification. The sound has to be full, clear and powerful.' They've never considered resorting to playing electric cellos. 'That's for pussies', laughs Eicca. And then, more seriously, 'We need to feel a real cello under our fingers. An electric cello just doesn't feel right.'

While metal may not seem to be the most obvious of genres for a cello band, Paavo says that the instrument seems really well suited to it. 'The huge range of the cello lets you play bass lines or higher melodies. And most heavy metal riffs use a lot of fifths, which is just ideal for the cello.' Apocalyptica's energetic live show – where the cellists play standing up, lying down and running – means that they have to be in good physical shape. Perttu says 'The things we do with our cellos on stage sometimes look like some Oriental martial art. The public can see us truly suffering.'

**Marionete Bejo** (21), Riga, Latvia: *'I love the aggressive style of Apocalyptica, but the intimate moments are also really lovely.'*

**Sabine Peters** (43), Bremen, Germany: *'I'm absolutely not a heavy metal fan, but I'm amazed at the virtuosity and creativity of Apocalyptica. The band is stretching the limits of the cello.'*

**Ruben van Dort** (28), Amsterdam, Netherlands: *'I discovered the music of Grieg and Wagner through Apocalyptica. I can hear the same energy in it.'*



When I ask them who their favourite performer is at the festival, the cellists don't take long to come up with their answer: Natalia Gutman. 'Her playing has more balls than most men.'

#### Dark aesthetics

The aspect that doesn't suffer during the Apocalyptica show is the standard of their playing. Every one of them is a superb cellist who deliberately swapped a career in classical music for an adventure in heavy metal. Perttu comments 'When we started off, our colleagues in the classical world were fairly sceptical. But we've shown that we do this with enormous passion

and that we want to raise Apocalyptica to the highest possible levels on all fronts, including the quality of the cello playing.'

The invitation to the Cello Biennale Amsterdam feels like a recognition. 'It seems that people appreciate we've brought the cello to a new level. That feels great. And the festival line-up is tremendous. We studied with many of the cellists who'll be there. I attended masterclasses

with Ferschtman and Helmerson and I studied Bach with Bijlsma,' says Perttu. When I ask them who is their favourite performer at the festival, the cellists don't take long to come up with their answer: Natalia Gutman. 'Her playing has more balls than most men.'

Should the Amsterdam audiences feel put off by the sinister symbolism surrounding heavy metal? Mikko answers: 'Our music is often dark, so the aesthetics have to coincide with that. But we have no religious motivation and we won't have anything to do with blasphemy. Dark cinema and art are better understood; just think of the films of Stanley Kubrick or the paintings of Edvard Munch. People often interpret things the wrong way in music.' Eicca adds: 'There's no colour without darkness. We may seem furious and dark during the concerts, but at the same time we're laughing our heads off.'

### Apocalyptica

The Finnish metal band Apocalyptica made a great reputation for themselves in the 1990s with their cover versions of Metallica hits like Nothing Else Matters. The quartet has been focusing more on their own compositions since 2000. Apocalyptica has now issued eight albums, selling over four million copies. The band reworked the music of Richard Wagner for their most recent album, Wagner Reloaded. The quartet are currently working on a new album, which is expected to be issued at the end of this year.

### Agenda:

Tue 11 November 21.00 Grote Zaal  
**Apocalyptica**

## Two **Late Night Cello** concerts during the Biennale:

**Saturday 18 October**  
**23.30**, Bimhuis  
**Annie Tangberg** cello  
**Emile Visser** cello  
**Nora Fischer** voice  
and guest musicians

**Friday 24 October**  
**Midnight**, Grote Zaal  
**2CELLOS**  
**Luka Šulić** cello  
**Stjepan Hauser** cello  
**Dušan Kranjc** percussion

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a legion of attractive possibilities  
for cellists nowadays

# The multitasking cellist is on the march!

They're cropping up more and more often: wonderfully virtuoso cello players who are at home with many different target audiences. Cellist and music journalist Frederike Berntsen introduces four of our Biennale cellists, who traverse a range of hybrid musical landscapes, playing and tweeting. And even leaving music aside, they're an adventurous bunch...

Imagine you're a cellist in these dynamic times of the smartphone, Google Glass and virtual reality specs: what do you do? Do you trek across the globe with an armoury mostly comprising the standard repertoire, like such past luminaries as Starker, Schiff or Harrell did or still do? Or do you take the decision to entice your audience a little bit further into contemporary music and other genres?

There's something to be said for both options. There's still an audience for the traditional repertoire and no cellist can afford to ignore the quality and depth of those pieces. But the world has shrunk so much that cross-fertilisation is easier than ever. And so, as well as performing Haydn, Schumann and Dvořák, you can also meander off the beaten path and take the Silk Road, like Yo-Yo Ma does with musicians from different parts of the world, or perhaps you add an electric cello to your packing list.

There are a whole range of cellists nowadays who refuse to be pigeon-holed. Maybe this arises from a need to get work more easily, but more likely their drive stems from curiosity, innate talent or the highly developed technical skills that have evolved in cello playing.

Look at the Sicilian **Giovanni Sollima** (1962), for instance; a multi-faceted, dextrous and adventurous musician. He has played a cello carved from solid ice, in an igloo at an altitude of 3,500 metres; he makes his own instruments, teaches, flirts with jazz, rock and folk music and performs in a cello duet with his girlfriend Monika Leskovar. While he considers the traditional repertoire to be essential, he is continually exploring all sorts of new avenues for performance. For instance, he has played with Patti Smith and organises a project every year in Rome, with 100 other cellists. And what does Sollima's audience look like? Well, it ranges from lovers of classical music to young *metal-heads*. He says 'I'm often looking for new elements, whether I'm playing or composing. When I perform, the classical repertoire is always the *leitmotif*. But it keeps you healthy to try out different things from time to time; then you see the traditional repertoire through new eyes. If I had to choose between all of these different worlds,

part of me would die.' Which is why Sollima plays a pure Bach, Nirvana and Jimi Hendrix with the same ease and the same conviction. Or indeed one of his own compositions, *Terra Aria*, in which he superimposes a spectrum of tonal layers over each other.

Another modern cellist, but in a way quite different to Sollima, is **Jean-Guihen Queyras** (1967). This Frenchman, who has taken part in the Biennale from the very start, has had a career that could scarcely be described as stereotypical. His work as a cellist started off in the renowned Ensemble Intercontemporain, directed by its founder and former chief conductor, Pierre Boulez, where he used to play music whose ink was barely dry on the page, and collaborated with composers such as Stockhausen, honing his musical signature. Queyras teaches at the Conservatoire in Freiburg and also flits around the world with a very wide range of music in his case – ranging from Vivaldi and Bach, sometimes on baroque instruments, to the romantic cello concertos. The contemporary composers Bruno Mantovani and Gilbert Amy have both written works for him and he explores Mediterranean rhythms and tonal systems with his Greek and Iranian friends, a treat that's in store for us at this Biennale. We shouldn't forget Queyras's contribution to the Arcanto Quartet and his trio collaborations with Isabelle Faust and Alexander Melnikov.

The German **Johannes Moser** (1979) is also happy to wander along less familiar pathways. You can find him as 'jmothecellist' on Twitter, but there's much more to him than that: Moser is an all-round musician, what the eminent British musical journal *Gramophone* describes as 'one of the finest among the astonishing gallery of young virtuoso cellists'. Moser performs the major concertos on his classical instrument and presented the world premiere of the Cello Concerto by Du Wei at the last Cello Biennale. He is also a great proponent of the electric cello, on which he improvises and explores new tonal colours. An adventurous sort, then, all the more so when we consider that his hobbies include hiking and mountain-biking! Moser enjoys playing chamber music with some big names

and has performed as soloist with some of the world's leading orchestras, including the Royal Concertgebouw Orchestra. And he is a prolific teacher, not only at the Hochschule für Musik und Theater in Cologne, but also as he tours the world: 'Wherever I end up playing concerts, I go along to schools, give masterclasses and make music with students of all ages.'

'*Fantastic place and people!*' is the verdict of **Nicolas Altstaedt** (1982) on the Cello Biennale Amsterdam. Altstaedt was a New Generation

## The world has shrunk so much that cross-fertilisation is easier than ever

Artist for BBC Radio 3 between 2010 and 2012, a description that suits him perfectly. If you glance down Altstaedt's list of repertoire, it obviously includes the concertos by Haydn, Lalo, Elgar and so on. If you hear him playing Haydn's Cello Concerto in C major, your ears will prick up: tempo, energy, dynamite in the fingers – Haydn for 2014. At the same time he is entirely comfortable in the period performance style. But this German has even more strings to his bow, as it were, including being artistic director of the chamber music festival in Lockenhaus, succeeding Gidon Kremer in that position. His recitals may easily combine the music of Henri Dutilleux, Nadia Boulanger, Astor Piazzolla and Franghiz Alizadeh from Azerbaijan, and he explores every possibility that his instrument has to offer. He is just as firmly rooted in the here and now: contemporary composers such as Thomas Larcher, Rafael Merlin and Fazil Say have all written works for Altstaedt.

All things considered, then, a virtuoso group of players. But isn't there a risk that they'll perhaps be inclined to wander off-piste? That by wanting too much they'll end up being unable to present their own personal and characteristic signature? Not in the slightest. These capable cellists prove that there are more ways of doing things than just taking a seat in front of a symphony orchestra,

wearing a penguin suit, and giving a performance that's out of this world. The traditional tailoring may remain, whatever's most comfortable, but the possibilities are legion – and all very enticing. A cellist who's a bit crafty and clued-in will grab all the chances that are on offer these days.

### Agenda

#### Giovanni Sollima

Sat 18 October, 20.15: Folktales  
Thu 23 October, 10.15: Masterclass  
Sa 25 October, 14.00: Sollima & Holland Baroque Society  
Sat 25 October, 21.00: Cello Coupé

#### Jean-Guihen Queyras

Sun 19 October, 20.15: Anner Bijlsma at 80  
Mon 20 October, 10.15: Masterclass  
Wed 22 October, 17.00: Take Five – Queyras Expedition  
Wed 22 October, 20.15: Orchestra of the 18<sup>th</sup> Century  
Thu 23 October, 20.15: Sonnengesang

#### Johannes Moser

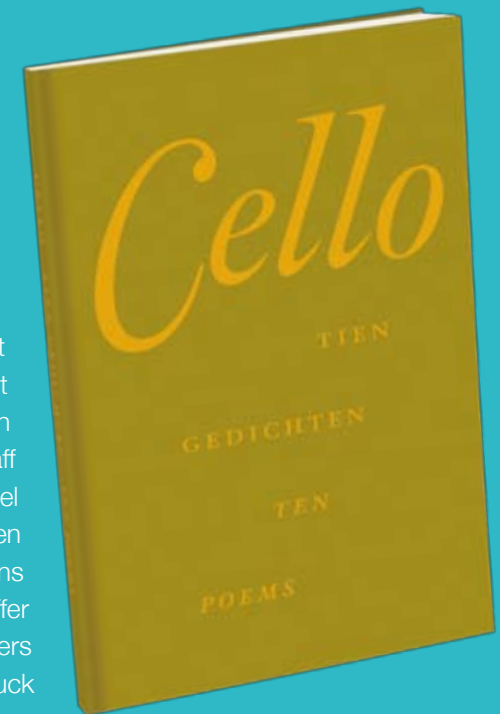
Sun 19 October, 09.30: Bach & Breakfast  
Sun 19 October, 15.00: Gesang der Geister  
Fri 24 October, 10.15: Masterclass  
Sat 25 October, 16.30: Don Quixote  
Sat 25 October, 21.00: Cello Coupé

#### Nicolas Altstaedt

Sat 18 October 20.15: Folktales  
Thu 23 October, 09.30: Bach & Breakfast  
Fri 24 October, 17.00: Take Five/Stabat Mater  
Sat 25 October, 21.00: Cello Coupé

## Cello. Tien gedichten Ten poems

Remco Campert  
Anna Enquist  
Eva Gerlach  
Maarten van der Graaff  
Micha Hamel  
Sasja Janssen  
Jannah Loontjens  
Alfred Schaffer  
K. Schippers  
Kira Wuck



Cello & Voice: the theme of this Biennale. The human voice carries not just song, but also language. The Biennale set out to trace the links between poetry and music and asked ten eminent Dutch poets to produce a poem about the cello. Remco Campert, Anna Enquist, Eva Gerlach, Maarten van der Graaff, Micha Hamel, Sasja Janssen, Jannah Loontjens, Alfred Schaffer, K. Schippers and Kira Wuck were all delighted to come up with the goods! The poems are being published, to coincide with this fifth Cello Biennale, in the exclusive volume 'Cello Tien Gedichten' [Cello, Ten Poems], which will only be available for purchase during the Cello Biennale.

The commemorative presentation of the volume will occur in conjunction with the OBA, on 2 October in the Theater van 't Woord in the OBA Amsterdam (Oosterdokskade 143). Before the Biennale starts, the same venue will also house an exhibition of the poems with portraits of the poets by photographer Keke Keukelaar.

Exclusive, and available in a limited edition only during the Cello Biennale Amsterdam2014!

Price: € 7,-

Check out the video shorts that accompany the poets reading their poems at [cellobiennale.nl](http://cellobiennale.nl) and listen to the pieces of music chosen by the poets on 24Classics.

The volume has been made possible thanks to a contribution from

editor: Mirjam van Hengel



and has been created in collaboration with



# Written in isolation

Three muses portrayed in sound

There are three new works being heard at this Biennale - two of which are brand new - featuring a soprano and a cello as their main characters. The composers Richard Rijnvos, John Tavener and Seung-Ah Oh drew their inspiration from the Italian composer and singer Barbara Strozzi, the Russian poetess Anna Akhmatova and the Korean poetess Huh Nan Sul Hyun respectively. What is striking is the extent to which those three astounding artists shared certain aspects of their fate.

By Saskia Törnqvist

*All that I am hangs by a thread tonight  
As I wait for her whom no one can command.  
Whatever I cherish most – youth, freedom, glory –  
fades before her who bears the flute in her hand.  
And look! she comes... she tosses back her veil,  
staring me down, serene and pitiless.  
'Are you the one,' I ask 'whom Dante heard  
dictate  
The lines of his 'Inferno'?' She answers: 'Yes'.<sup>1</sup>*

This poem, *The Muse* by Anna Akhmatova (1889-1966), is the fifth of the *Akhmatova Songs*, a compelling six-part song cycle for soprano and cello written in 1993 by Sir John Tavener. Anna Akhmatova, widely considered to be Russia's greatest poetess of the 20<sup>th</sup> century, wrote these lines about the Muse as a harbinger of doom in 1924, three years after her ex-husband Nikolai Gumilyov had been executed by firing squad for suspected participation in an anti-Bolshevik plot. What followed were decades of terror (and war), during which Akhmatova lost many loved ones

<sup>1</sup> From: *Four Poems by Anna Akhmatova*, translated by Stanley Kunitz and Max Hayward, Poetry Foundation, May 1973.

Anna Akhmatova



and kindred spirits to the paranoid machinations of show trials, deportations and executions. She continued to write, in increasing isolation, under the watchful eye of the secret service. Following Stalin's death in 1953, the more tolerant climate allowed for the gradual rehabilitation of her work. But her magnum opus, *Requiem*, still did not appear in the Soviet Union until 1987, over 20 years after her death.

'Isolation': a keyword not only for Anna Akhmatova, but also for the Korean poetess Huh Nan Sul Hyun (1563-1589), a constant muse for Korean composer Seung-Ah Oh. Just like Akhmatova, Huh Nan Sul Hyun was the child of an aristocratic family of intellectuals; just like Akhmatova, who named herself after her Tatar great-grandmother, Huh Nan Sul Hyun adopted the name by which we now know her, which translates as 'orchid-snow-house'. Akhmatova wrote her first poem at the age of 11, around the same age as Huh Nan Sul Hyun revealed herself as a major literary talent.

## Poetry in flames

Huh Nan Sul Hyun had the misfortune to be born into an extremely conservative, Confucianist society, in which women were regarded as purely decorative and servile. Imprisoned in a household ruled by an icy mother-in-law, hermetically sealed off from the outside world and scarcely even seen by her itinerant husband, she wrote poetry in a style similar to Haiku form, which became ever more desolate. Her two children both died young and she herself only survived to the age of 27, fulfilling a prediction she had made some 4 years earlier. She left explicit directions that her work was to be cremated alongside her remains. We cannot say with any certainty whether or not this actually happened, but we do know for a fact that her brother took some of her poems to China, where they were later published. The success achieved by her poems in China spread rapidly back to Korea and her work is still regarded as one of the pinnacles of Korean literature.

There are also compelling parallels to be drawn here with Akhmatova, who spent lengthy



Barbara Strozzi by Bernardo Strozzi (no relation)

periods fearing for the life of her son, who in turn was confined within labour camps for most of the period from 1938-1956. The poems that she wrote hung like a Sword of Damocles above the heads of herself and her son. She was forced into burning a large quantity of her work just to keep herself safe but, before consigning her verses – the tangible evidence of her rebellious spirit – to the stove, she arranged for them to be read by a select few confidantes, in the hope that they

would etch her words into their memory and go on to disseminate them by word of mouth.

#### The blossom and the fruit

Compared with those two poetesses, the Italian composer and singer Barbara Strozzi (1619-1677), the central figure in *barbara baccante* by Richard Rijnvos, led a lighthearted existence. The illegitimate daughter of the Venetian poet Giulio Strozzi and his housekeeper, she had the good

fortune that her father not only acknowledged her as his daughter but also recognised her musical talent. Her home was a meeting place for artists, composers and scientists and she had lessons in composition, from an early age, from the famous opera composer Francesco Cavalli. It appears highly likely that her father founded the *Accademia degli Unisoni* (*Academy of Kindred Spirits*) in 1637 especially to provide a stage for his daughter's compositions and what witnesses described as her sensationally beautiful singing.

In those days, when a young woman was commonly either married off or dispatched to a nunnery at a tender age, Strozzi could certainly be said to have had a fortunate existence, albeit that an appointment with a nobleman or a church appointment would have been unthinkable for her. Strozzi dedicated her eight

who publicly described Anna Akhmatova in 1946 as 'half nun, half harlot'.

There is a famous portrait, fairly certain to be of 'the' Barbara Strozzi, in which she is depicted with her left breast exposed, a blush on her cheeks, a flower in her hair, a viola da gamba in her hand and a violin at her side; in short, as clear an invitation as there might be for some of musical flirtation. This all gave composer Richard Rijnvos plenty to think about: 'There are many indications that this is effectively a cartoon,' he says. 'The exposed breast and the flower speak volumes, of course. I would also venture to suggest that the stringed instrument in her hand is not a viola da gamba, but rather a viola *bastarda*, a fairly common instrument in those days. This has not been scientifically proved yet, but it's an intriguing idea, bearing in mind that

### Strozzi undoubtedly had to pay the price for her talent and her liberal upbringing.

published volumes, comprising a total of 125 vocal works of exceptional quality, to a variety of notable personages, although we do not know whether she received any financial reward for them. What we do know is that she had an extra-marital relationship for many years and died in impoverished circumstances in Padua. She abandoned three of her four children to the nunnery, possibly to protect herself from gaining a reputation as a courtesan.

Strozzi undoubtedly had to pay the price for her talent and her liberal upbringing. 'It is a fine thing to distribute the flowers after having already surrendered the fruit' runs the passage in the book *Satire, e altre raccolte per l'Accademia degli Unisoni in casa di Giulio Strozzi* (1637). Another passage is fairly spiteful: 'To claim and to be chaste are very different; all the same, I too consider her extremely chaste since as a woman with a liberal upbringing she could pass the time with some lover, yet she nevertheless concentrates all her affection on a castrato.' This second passage is reminiscent of a comment made by the Soviet Andrei Zhdanov, head of the cultural department of the Central Committee,

Strozzi herself was an illegitimate daughter.'

Rijnvos brings the subject of this portrait to life in his *barbara baccante*. While awaiting the arrival of a lover, she sings snatches of text from her own vocal works, albeit in a contemporary idiom, all centred on the topic of unfulfilled love. There are no direct melodic quotations from Strozzi, but there are certainly references at an abstract level: 'The viola da gamba has six strings, tuned in fourths,' says Rijnvos. 'The number six is omnipresent: there are six scenes, the group of string players is divided into first, second and third violins, violas, cellos and double basses and the entire composition is derived from a six-part chord.'

And what about the cellist, Barbara's opposite number? 'I can't give away anything here about its role in my piece,' says Rijnvos. 'But what I can say is that Strozzi's character is not just strong but also coquettish, even manipulative. Perhaps that might serve as a clue...'

#### A wordless dialogue

Where the soprano could almost be described as a chatterbox in *barbara baccante*, the



Huh Nansulhun

Akhmatova wrote her first poem at the age of 11, around the same age as Huh Nan Sul Hyun revealed herself as a major literary talent

relationship with language becomes very difficult in *Aphonic Dialogue* by Seung-Ah Oh, a work described by the composer as being permeated by the spirit of Huh Nan Sul Hyun. The title may be misleading, since 'aphony' tends to indicate complete voicelessness. However, the composer had something quite different in mind: 'What I mean by the term aphony is the inability to produce recognisable sounds that can be used to manufacture a satisfactory communication.' In *Aphonic Dialogue*, the amplified singer and the cellist are effectively two sides of the same coin. Their fragmented attempts at words and melodic phrases illustrate their respective isolation and ambivalence towards the communicative power of language and music in the traditional sense. Language is crucially important, however, when one bears in mind the two lines of poetry that form the source for the sounds made by the soloists. The American poet Jerry Williams, who is currently working on translations of the work of Huh Nan Sul Hyun, was keen to capture the essence of the Korean poetess and her sojourn in the no man's land between sound (isolation) and language (communication) with these two lines: *When she woke in the woods in the dark and the cold of the night/ She reached out and touched a spear of blue moonlight.*

And this brings us back to the final stanza of the poem *Insomnia*, from 1912, by Anna Akhmatova:  
*White cloth curtains the windows,  
Dim light streams blue...*

*Or are we being consoled by news from afar?  
Why do I feel so at ease with you?*

The deft touch of Akhmatova's early work, completed in Tsarist Russia, yielded to increasing darkness as her life went on. This is probably why John Tavener opted for the cello as the shadowy counterpart to the lighter female voice. The voice has gained an extra register in his *Akhmatova Songs*, a register that is implicit in the poetry but that can ultimately find its voice through the cello. In this arrangement, it is as if the Muse of Doom from Akhmatova's poetry is speaking directly to us.

The question remains: is it just coincidence that three composers, faced with a piece for voice and cello, should have chosen these particular three women for their subject matter, quite independently of each other? The answer may become clear in the fullness of time, once we have heard the world premieres of the pieces by Richard Rijnvos and Seung-Ah Oh.

### Agenda:

Sat 18 October 20.15: **Richard Rijnvos, *barbara baccante***

Tue 21 October 20.15: **John Tavener, *Akhmatova Songs***

Thu 23 October 20.15: **Seung-Ah Oh, *Aphonic Dialogue***

# programme and programme notes

<b>Get the most out of the Biennale</b>	42
<b>National Cello Competition</b>	46
<b>International conservatoires</b>	48
<b>Friday 17 October</b>	50
<b>Saturday 18 October</b>	55
<b>Sunday 19 October</b>	58
<b>Monday 20 October</b>	64
<b>Tuesday 21 October</b>	70
<b>Wednesday 22 October</b>	74
<b>Thursday 23 October</b>	78
<b>Friday 24 October</b>	84
<b>Saturday 25 October</b>	90



# Get the most out of the Biennale!

There are an enormous number of things to be enjoyed during the Biennale. As well as the concerts that have to be paid for, there are also a number of free events. The building will play host to a number of cello manufacturers and a CD and music market. To coincide with some of the masterclasses, Anner Bijlsma, the Biennale's patriarch, will be in conversation with some of the soloists. And there are post-event parties in the foyer after the evening concerts. Supper can be enjoyed in the Zouthaven restaurant while the Cello Lounge is under way. Of course, there are also the (*new!*) lunchtime concerts, given by the *crème de la crème* of international conservatoire students – not to be missed – the open podia, the Cello Box, the children's concerts and the Hello Cello Orchestra. These pages contain details of all that this Biennale has in store.

## Free!

### Hello Cello Orkest

A hundred and forty children, all playing the cello, are being brought together from all over the country in the Hello Cello Orchestra (what used to be called the Mega KCO) and will give a concert on Saturday afternoon, 18 October. The programme includes music specially written for the orchestra by Tom Trapp. Rehearsals have been going on for this concert in four regions, under Tom's direction and with help from some cello students.

**Saturday 18 October, 16.15 Grote Zaal**

### In conversation with Anner Bijlsma

This *grand old man* of the cello, a Dutchman with a worldwide reputation, has his own talk show during the Biennale. Listen in on anecdotes, humour and a profusion of knowledge as he welcomes major international soloists and blossoming young talent, and quizzes them about their playing, repertoire and backgrounds.

**Monday 20 October, 14.00 Bimhuis**

**Thursday 23 October, 14.00 Bimhuis**

### Introduction to the evening concert

The music journalist and compiler of this festival book, Saskia Törnqvist, will give an introduction to the programme just before the Thursday evening concert, which features music by Sofia Gubaidulina, Hans Abrahamsen, George Aperghis and Seung-Ah Oh.

**Thursday 23 October, 19.30 Grote Zaal**

### Masterclass 2CELLOS

The enormously popular YouTube hit act 2CELLOS visits the Netherlands for the first time during this Biennale. Luka Šulić and Stjepan Hauser will be giving a night concert in the Grote Zaal of the Muziekgebouw on Friday 24 October. Earlier on the same day, at 13.00 in the Bimhuis, they'll be giving a public masterclass to some students, seasoned with a fine blend of humour and deep knowledge of their subject.

**Friday 24 October, 13.00 Bimhuis**

### Lunchtime concerts, Fringe and Open Podium

The daily lunchtime concerts in the Bimhuis or Grote Zaal at 12.30 are a new feature for this Biennale, and will be given by top students from international conservatoires in Beijing, Boston, Detmold, Dublin, Freiburg, Helsinki, Cologne, London, Paris and Zürich.

These students will also be performing in the Kleine Zaal every day at 19.00, during the Fringe events or the Open Podium. Keep an eye on the festival announcements and the website for the final programme!

### Instrument valuation day

A unique opportunity to have your stringed instrument valued, free of charge, by Philip Scott, who is the musical instrument expert from the prestigious British auction house Bonhams.

**Friday 24 October, 11.00 – 17.00 Atrium**

### Parool-podium & Cello Lounge

There will still be a lot of enjoyable music-making going on in the Foyer after the end of the evening concerts, at the *Post-concert parties*. Soloists you may just have seen hard at work in a world premiere may be found jamming and improvising here with other guest musicians. After the Post-concert party, you'll be able to unwind in the *Cello Lounge* in the Zouthaven restaurant. Every evening, there will be something to surprise you on the programme, with our resident DJ, to ensure you can unwind in comfort at the end of a crammed day at the Biennale.

### Cello Box

Why not take a look at the *Cello Box* in the Kleine Zaal before the Fringe concerts or Open Podia? This is a small multimedia theatre with programmable LED lighting and walls that open and close like wings. Cellist Katharina Gross will be presenting *Cello Songbook* here, works for cello (with electronic loop) and voice that she's prepared along with composer Arnold Marinissen. The light show in the *Cello Box* has been developed by media artist Marion Traenkle.



## Free!

### Lowie's Listening Den - cello music on CD, from Abel to Zygel

During the Biennale, you'll be able to hear cello music across the range from traditional repertoire to the newest of new music. However, there's so much cello music that it would be impossible to perform it all live during a single festival. There's a great deal of this music that even a genuine fan of the cello will never have heard. Another new feature of this Biennale is *Lowie's Listening Den*, on Foyer Deck 3 beside the Kleine Zaal. This is where you'll be able to unearth and listen to hundreds of recordings of lesser-known works for cello, all drawn from the hoard of avid collector Lowie Gillisen.

### Biennale TV - live editing

Since 2012, Biennale TV has been reporting every day on the festival, in 10 short items that are broadcast daily on the website, Facebook and the Biennale YouTube channel. On Foyer Deck 3, you'll be able to see reporters Beitske de Jong and Nander Cirkel working live, deep into the night, on the latest clips that will be shown the following day.

### Cello. Ten poems

*Cello & Voice*: the theme of this Biennale. The human voice carries not just song, but also language. The Biennale set out to trace the links between poetry and music and asked ten eminent Dutch poets to produce a poem about the cello. Remco Campert, Anna Enquist, Eva Gerlach, Maarten van der Graaff, Micha Hamel, Sasja Janssen, Jannah Loontjens, Alfred Schaffer, K. Schippers and Kira Wuck were all delighted to come up with the goods! The poems are being published, to coincide with this fifth Cello Biennale, in the exclusive volume 'Cello Tien Gedichten' [Cello, Ten Poems], which will only be available for purchase during the Cello Biennale.



## And more:

### Bach & Breakfast

Cello fans can keep going all night long on Bach's Cello Suites. During this Biennale, however, the Suites will be played at 9.30 in the morning rather than at night. Start off six days on a resounding note, with coffee or tea, a hot croissant, fresh juice and one of Bach's Cello Suites performed by a different virtuoso each time. The *maestri* for 2014 are Johannes Moser, Mischa Maisky, Jens Peter Maintz, Nicolas Altstaedt, Tatjana Vassiljeva and Jakob Koranyi. Breakfast is included in the ticket price and the buffet is open from 8.45!

### Masterclasses

Giving and receiving lessons is an art form, and a wonderful thing to be part of. The international masterclasses at the Biennale are popular not only with the students who are involved but also with the audiences. Fourteen major international soloists and teachers will be giving masterclasses to a total of 42 top Dutch and foreign cellists who are studying at international conservatoires. The lessons run over seven days, in the same time slots at the Kleine Zaal and the Bimhuis. A single ticket lets you switch between the two locations.

### TAKE FIVE

Take Five – a 5 pm event – is the concert series for surprises. Five concerts with a wide range of subject matter: a special 'Mist opera' about Pessoa performed by Silbersee, music by Hamel and Meijering and songs by Hadewych Minis, a Mediterranean expedition under the guidance of Jean-Guihen Queyras, traditional Indian music and *Cello & Voice* evoked in this instance by Cello & Choir.

### Children's and Toddlers' concerts

There's a lot of fun to be had during the Biennale, even for youngsters who don't play the cello. Cellist Pepijn Meeuws has produced the new show *Cello! Cello! Ma non troppo*. (6+) especially for the Biennale.

The toddlers (aged 4 to 6) can see how Teddy the bear goes camping in *Herrie in de tent! Can he get to sleep in a tent? And where is Papa Cello?*

**Sunday 19 October 15.30** Bimhuis

**Saturday 25 October 15.00** Bimhuis:

*Cello! Cello! Ma non troppo*

**Saturday 25 October 14.00 and 15.30** Kleine Zaal: *Herrie in de tent!*

### Cello Sound Garden!

The cello will also be the star of the Sound Garden during the Cello Biennale Amsterdam! The sound installations produce all sorts of cello noises, from lovely dark cello tones to crazy, unexpected and distorted sounds. There will be a cellist on hand at the Sound Garden to help groups produce their own compositions for cello and OMNI (the musical mushroom). You can see a special short film about cellos and everyone can have a shot at playing the cello! The workshop is open to children (7+) and adults. The workshop is free to those with all areas tickets, while others pay €8.50 each. The price is the same for children and adults. The maximum number of participants is 25 at a time. Reservations should be made at the desk.

**Sunday 19 October, 13.00-14.45** (before *Cello! Cello! Ma non troppo*.)

**Wednesday 22 October, 15.00-17.00** (during *Winners*)

**Saturday 25 October, 13.00-14.45** (before *Cello! Cello! Ma non troppo*.)

# NATIONAAL CELLO CONCOURS 2014

## Competitors:

**Carlos Nicolás Alonso** Spain  
**Carolina Bartumeu Rocamoa** Andorra  
**Carlos Leal Cardín** Spain  
**Rolando Fernandez Lara** Cuba  
**Anastasia Feruleva** Russia  
**Wytske Holtrop** Netherlands  
**Bas Jongen** Netherlands  
**Irene Kok** Netherlands  
**Emma Kroon** Netherlands  
**Rosette Kruisinga** Netherlands  
**João Paulo Morais Valpaços** Portugal  
**Boris Nedialkov** Bulgaria  
**Jan Oppelaar** Netherlands  
**Mireia Peñalver i Guilleumes** Spain  
**Anton Spronk** Netherlands  
**Simon Velthuis** Netherlands

The National Cello Competition is an inextricable component of the Cello Biennale Amsterdam. Talented players, who are either native to or students in the Netherlands, have the opportunity to perform before an international jury over three rounds.

Winner 2006 **Joris van den Berg**  
 Winner 2008 **Amber Docters van Leeuwen**  
 Winner 2010 **Joann Whang**  
 Winner 2012 **Harriet Krijgh**

**For the first round** on Friday 17 and Saturday 18 October, all of the competitors will play the Cello Sonata in C (G17) for two cellos by Luigi Boccherini, their own choice of Caprice 3, 6 or 12 by Alfredo Piatti and the new commission, *In Search of a Prayer*, for solo cello by Micha Hamel.

**In the second round**, on 21 October, six selected candidates – three in the morning and three in the afternoon – will perform Beethoven's Cello Sonata in A, op. 69, the Andante from Rachmaninov's Cello Sonata op. 19 and a solo item of their own choice, written in the period since 1970.

**The final** will be held on Friday 24 October, when the three remaining candidates will play the Cello Concerto No. 1 in A minor by Camille Saint-Saëns, accompanied by the Symphony Orchestra of the Amsterdam Conservatoire, conducted by Junichi Hirokami.

## Jury:

**Roel Dieltiens** Belgium  
**Dmitry Ferschtman** Russia/Netherlands  
**Frans Helmerson** Sweden  
**Louise Hopkins** England  
**Laurence Lesser** USA  
**Johannes Moser** Germany  
**Jan Willem Loot** Netherlands (chair)  
**Patty Hamel** Netherlands (secretary)

## Prizes:

**First prize:** € 8,000  
**Second prize:** € 6,000  
**Third prize:** € 4,000  
**Incentive prize:** € 2,000  
**Audience Prize:** € 1,000  
**Prize for best interpretation of the commission:** € 1,000  
**Kronberg Academy Master Class Prize**

Since 2012, the competition has been enhanced by a new prize, the **Kronberg Academy Master Class Prize**. This prize affords the three finalists an opportunity to attend masterclasses in Kronberg, Germany, at the expense of the Kronberg Academy. The Kronberg Academy is an academy for string players, aiming to coach top international talent and stemming 20 years ago from masterclasses for cello under the patronage of cellist Mstislav Rostropovich and Marta Casals-Istomin.

A set of Kaplan cello strings will be made available to each participant by courtesy of **D'Addario**.

*The National Cello Competition has been made possible with the support of the Performing Arts Fund NL, AMMODO, the Prins Bernhard Cultuurfonds and Stichting dr. Hendrik Muller's Vaderlandsch Fonds.*

The winners will be offered concerts in a number of series and festivals in the Netherlands.

**25 October 2014, 21.00:** Cello Coupé, Grote Zaal Muziekgebouw Amsterdam

**28 October 2014, 12.30** - Kleine Zaal Concertgebouw Amsterdam

**2 November 2014, 12.00:** Oude Kerk, Heemstede

**16 November 2014, 11.30:** Theater de Veste, Delft

**25 March 2015:** Noorderkerk, Amsterdam

**25 April 2015:** Noorderkerk, Amsterdam

**20 May 2015:** Cultura, Ede

**21 May 2015, 20.00:** TivoliVredenburg, Utrecht

**22 May 2015, 20.15:** Muziekgebouw aan 't IJ

and concerts during the **Storioni Festival** (21 January to 1 February 2015)

and **Delft Chamber Music Festival** (31 July to 9 August 2015)

## Top young cellists descend on the Cello Biennale Amsterdam

To celebrate the fifth Biennale, five free lunchtime concerts and six evening Fringe concerts, starting at 19.00, will be devoted to the cello departments of conservatoires from around the world. The students may be playing solo or in ensembles, and they will sometimes be joined by soloists from the Biennale.

Who will be playing what, where and when, will all be announced during the Biennale on the website and on the TV screens in the foyer. The exact programme can also be obtained from the Biennale ticket desk.

The following conservatories will be presented::

**Beijing: Central Conservatory of Music,**

**Chu Yi-Bing**

**Berlin: Universität der Künste,**

**Jens Peter Maintz**

**Boston: New England**

**Conservatory, Laurence Lesser**

**Detmold: Hochschule für Musik,**

**Mladen Miloradovic**

**Dublin: Royal Irish Academy of**

**Music, Miriam Roycroft**

**Freiburg: Hochschule für**

**Musik, Jean-Guihen Queyras**

**Helsinki: Sibelius Academy,**

**Hannu Kiiski**

**Köln: Hochschule für Musik,**

**Nicolas Altstaedt and**

**Johannes Moser**

**London: Guildhall School of**

**Music, Louise Hopkins**

**Paris: Conservatoire National**

**Supérieur, Raphaël Pidoux**

**Zürich: Hochschule der Künste,**

**Roel Dieltiens**

# Cello & Film

14 t/m 21 september

14/9 15.00

*Het geheim van Boccherini*

14/9 16.00

*Cinema Concert: Blackmail* – met live muziek van het trio *Made in Amsterdam*: Annie Tangberg (cello), Bonno Lange (cello), Jörg Brinkmann (cello)

16/9 19.30

*Cello en experimentele film*

Voorafgaand aan deze voorstelling is er een performance van The Cello Box

17/9 20.00

Live concert door Joris van den Berg (cello) en Martijn Willers (piano) + *Kolya*.

Om 22.15 De Cello Brigade live in de EYE Arena

20/9 12.30

*Cave of Forgotten Dreams* met muziek van Ernst Reijseger

20/9 14.30

Concert Ernst Reijseger + Filmpremière *Mongools goud*

21/9 16.00

*Cinema Concert: Die Teufelskirche* - met live muziek van Amber Docters van Leeuwen



IJpromenade 1  
1031 KT Amsterdam

[eyefilm.nl/cello](http://eyefilm.nl/cello)



10.00 - ca. 16.45, Grote Zaal

**NATIONAAL CELLO CONCOURS** NATIONAL CELLO COMPETITION  
**First round**

Keep an eye on the website for the final schedule  
 www.cellobiennale.nl

Participants:

- Carlos Nicolás Alonso**
- Carolina Bartumeu**
- Carlos Leal Cardín**
- Rolando Fernandez Lara**
- Anastasia Feruleva**
- Wytske Holtrop**
- Bas Jongen**
- Irene Kok**
- Emma Kroon**
- Rosette Kruisinga**
- João Paulo Morais Valpaços**
- Boris Nedialkov**
- Jan Oppelaar**
- Mireia Peñalver Guileumes**
- Anton Mecht Spronk**
- Simon Velthuis**

Participants will be accompanied by:

- Juan Pérez de Albéniz** cello (Boccherini)

**Luigi Boccherini** (1743-1805)

*Sonata in C major, G17*

- *Allegro*

- *Largo Assai*

- *Rondo Allegro*

**Micha Hamel** (1970)

*In Search of a Prayer opus 41* (world premiere)

**Alfredo Piatti** (1822-1901)

*Own choice from the 12 Caprices opus 25:  
 no 3 in B-flat major, no 6 in A-flat major, of no 12  
 in E minor*

19.30, Entreehal

# Opening

Cello Biennale Amsterdam 2014

20.15, Grote Zaal

# Opening concert Cello & Voice

**Alban Gerhardt** cello

**Gary Hoffman** cello

**Jakob Koranyi** cello

**Tatjana Vassiljeva** cello

**Lenneke Ruiten** soprano

**Netherlands Chamber Orchestra**

**Bas Wiegers** conductor

**Pyotr Ilyich Tchaikovsky** (1840-1893)

*Lensky's Aria from Jevgeni Onegin* (Vassiljeva)

**Alexander Glazunov** (1865-1936)

*Chant du Ménestrel* (Vassiljeva)

**Sergei Rachmaninov** (1873-1943)

*Vocalise* (Vassiljeva), arr. Marijn van Prooijen

**Joel Hoffman** (1953)

*Self-Portrait with Gebirtig* (Hoffman, Dutch premiere)

## interval

**Franz Danzi** (1763-1826)

*Variations on 'Là ci darem la mano' from Don Giovanni* (Koranyi)

**Sergei Rachmaninov** (1873-1943)

*Vocalise* (Ruiten)

**Rolf Martinsson** (1956)

*Forlorn on Poems by Rabindranath Tagore* \*  
 (Koranyi and Ruiten, world premiere)

**Pyotr Ilyich Tchaikovsky** (1840-1893)

*Variations on a Rococo Theme in A major, opus 33* (Gerhardt)

*Thema: Moderato semplice*

*I: Tempo della Thema*

*II: Tempo della Thema*

*III: Andante sostenuto*

*IV: Andante grazioso*

*V: Allegro moderato*

*Cadenza*

*VI: Andante*

*VII en Coda: Allegro vivo*

This concert will be broadcast live by Omroep  
 MAX on Radio 4

\* Composed to a commission from the Netherlands Chamber Orchestra



## First round

The National Cello Competition, an intensive event for the participants, the international jury and the audience, is the ideal background against which to invite composers to write new works for the cello. The Dutch composer Micha Hamel has accepted this challenge for the first round. The participants will also play the *Sonata in C major G17* by Luigi Boccherini and a *Caprice* by another Italian, the cello virtuoso Alfredo Piatti.

**Luigi Boccherini**, a composer whose output includes 39 cello sonatas, 6 cello duets and 13 cello concertos, needs no introduction to cellists. Born in Lucca in Italy, educated in Rome and then employed in the court orchestra in Vienna, he later moved to Paris and ended up in Madrid, in the employ of Don Luis, the musically-minded brother of King Carlos III. After his Spanish patron's death, Boccherini worked mostly for Frederick Wilhelm II, King of Prussia. Boccherini's compositions, including this *Sonata in C major*, combine the elegance of France, the virtuosity of Italy and the German feeling for balance, in a natural, European musical idiom.

**Carlo Alfredo Piatti**, known to cellists for his fiendishly difficult capriccios, was himself a great virtuoso of the instrument. Of course this was no guarantee of material success. At one point, his impoverished

circumstances even forced him to sell his own instrument and play on a borrowed one. It was only when Franz Liszt heard him play – and gifted him a wonderful Stradivarius as a result – that Piatti once more set about his business with vigour. The competitors will be doing likewise here, with their choice from among the composer's *Caprices* nos. 3, 6 or 12.

'The cello is often described as the singing voice of the soul' according to **Micha Hamel**, who has written the solo piece *In Search of a Prayer* for the first round of the Competition. 'Of course, there's no certainty that the soul actually exists, which is why I'd like to express this very question in a new way with this piece. My work is contemplative in nature, designed to reveal the voice of the individual, the cello. Anyone who meditates knows that meditation can give rise to tumults of feelings, which you must let go of either by dismissing them or embracing them. My plan was to interrupt hushed and delicate sound worlds and torpedo them with panicky, coarser elements. For these reasons, the work encapsulates some freedom, in the form of improvisational elaborations, and here and there a rhythmic openness that the player has to crystallise in the dramaturgical logic of the moment.'



Lenneke Ruiten



Gary Hoffman



Alban Gerhardt

### Opening concert Cello & Voice

The Opening Concert offers scope to the great repertoire, the newest of new music, world-famous soloists, stars in the making and the theme that runs through the Festival, cello and the voice. This programme is graced by a remarkable number of Russian compositions. Is this a coincidence? Or perhaps the cello just sings at its finest in Russian?

'Where are you now, oh golden days from the springtime of my life?' sings the enamoured poet Lensky in **Pyotr Ilyich Tchaikovsky's** opera *Jevgeni Onegin* as he awaits his rival Onegin, who has challenged him to a duel. Lensky's fateful words cut straight to the heart and the melody rubs extra salt into the wound. Cellist Tatiana Vassiljeva's wordless version of Lensky's aria drives the emotions to even greater heights and depths.

And another Russian, **Alexander Glazunov**, strikes even more melancholy notes. In his *Chant du Ménestrel* ('Minstrel's Song') he asks the cello to meander through a heavily romanticised, distant past. Twelve years later, and in similar vein, **Sergei Rachmaninov** wrote his *Vocalise* in a wordless melisma for the soprano Antonia Nezhdanova. Since its composition, the work has been performed countless times in a multiplicity of arrangements. The *Vocalise* appears twice in this concert: in the arrangement for cello and strings by Marijn van Prooijen and in the original version for soprano and orchestra.

The poet and lyricist Mordechai Gebirtig (1877-1942), born and brought up in the Polish city of Krakow, where he was eventually murdered by the Nazis, was one of the most significant exponents of Yiddish song. The Dutch writer Henk Romijn Meijer wrote an English language libretto about him – *The Memory Game* – which the American composer **Joel Hoffman** set to

music. This in turn gave rise to *Selfportrait with Gebirtig*, an elegiac work for cello and orchestra. Gary Hoffman, the composer's brother, here takes the part of the cello-playing spokesman for the Polish-Yiddish culture, which is now a survivor in memory alone.

'*La ci darem la mano*' – 'place your hand in mine' – is the song of Don Giovanni to the peasant girl Zerlina, who has yet to find out that she is dealing with a pathological womaniser. Mozart wrote an entrancing and seductive melody for the song, which forms the basis for a set of variations for cello and orchestra by **Franz Danzi**.

**Rolf Martinsson** is one of the most outstanding composers to emerge from Sweden and has achieved great success throughout the world with his large and varied output. The Cello Biennale is deeply honoured to be in a position to offer a stage for the world premiere of Martinsson's new work *Forlorn* ('Lost') for cello and soprano, based on texts by the Bengali poet and Nobel Prize winner Rabindranath Tagore.

We know that **Tchaikovsky** was highly critical of many of his fellow musicians, but that he held Mozart in the highest regard. The *Rococo Variations* for cello and orchestra bear witness to Tchaikovsky's great love of the classical style: the elegant, nimble theme forms an ideal springboard for a number of digressions, in turn deeply-felt and coquettish. Tchaikovsky wrote the *Variations* for the German cellist Wilhelm Fitzenhagen, who premiered the work in Moscow in 1877 with Nikolai Rubinstein conducting. In the same year, Tchaikovsky decided to get married, but that's another story altogether ...

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18 Saturday 18 October 2014

10.00 – 12.00, Grote Zaal



NATIONAL CELLO COMPETITION

## First round

(continued from Friday 17 October)

12.30, Bimhuis

LUNCHTIME CONCERT

Top talent from the international conservatoires of Beijing, Berlin, Boston, Detmold, Dublin, Freiburg, Helsinki, Cologne, London, Paris and Zürich

13.45, Foyerdeck I



NATIONAL CELLO COMPETITION

## Announcement contestants second round

14.00 – 16.00, Bimhuis en Kleine Zaal

MASTERCLASSES

Natalia Gutman (Bimhuis)  
Gary Hoffman (Kleine Zaal)

16.15, Grote Zaal

## Hello Cello Orchestra

140 children and young people from all over the country play together in the *Hello Cello Orchestra*.

Tom Trapp conductor  
Annie Tangberg cello and electronics

Tom Trapp (1980)

*Letter J* (world premiere)

Pablo Casals (1876-1973)

*El Cant dels Ocells* (*Song of the Birds*)

Mladen Miloradovic (1987)

*Bauerntanz* (world premiere)

19.00, Kleine Zaal

FRINGE

Top talent from the international conservatoires of Beijing, Berlin, Boston, Detmold, Dublin, Freiburg, Helsinki, Cologne, London, Paris and Zürich

20.15, Grote Zaal

## Folk tales

Nicolas Altstaedt cello

Ernst Reijseger cello

Giovanni Sollima cello

Salome Kammer voice

Symphony Orchestra of the Conservatorium van Amsterdam

Judith Kubitz conductor

Groove Lélé African singing from La Réunion

Mola Sylla voice

Harmen Franje piano

Giovanni Sollima (1962)

*Celloconcerto 'Folktales'* (Sollima, Dutch premiere)

- *Moderato, quasi adagio e con libertà*

- *Rondeaux: Allegro*

-  $\text{♩} = 75$

- *'U Vuiccanu I'* (*cadenza*)

- *'U Vuiccanu II': Agitato*

- *Anphesibene* (from *Leonardo Da Vinci's bestiario*): *Allegro*

- *Moderato, quasi adagio e con libertà*

- (after *Vivaldi Cello Concerto in D minor*)

interval

Richard Rijnvos (1964)

*barbara baccante - ritratto di una cantatrice barocca per voce, violoncello e orchestra \** (Altstaedt and Kammer, world premiere)

interval

Music from La Réunion

(Groove Lélé & Ernst Reijseger)

23.30, Bimhuis

## Late Cello Night

Annie Tangberg cello

Emile Visser cello

Nora Fischer voice

guest musicians Michiel van Dijk reeds;

Bastiaan Woltjer trombone, tuba; Bart de Vrees percussion

\* Composed with financial support from the Performing Arts Fund NL

Folk tales

The cello is your guide through this concert. It will lead you through imaginary landscapes by Giovanni Sollima, show you a seventeenth century Venetian play through the eyes of composer Richard Rijnvos and end up in the hands of Ernst Reijseger on the island of La Réunion, home to the vocal and percussion group Groove Lélé. In a round trip of this sort, two intervals are no excessive luxury!

The 12th century Cappella Palatine, an imposing chapel where Norman, Byzantine and Moorish styles intermingle as if this were the most natural thing in the world, stands in Palermo, the birthplace of **Giovanni Sollima**. We can take this as a tidy metaphor for *Folktales*, an epic work for cello and orchestra in which Sollima blends contrasting styles and colours on his cello into a stimulating whole. Elegiac songs, burlesque *banda* music, icy soundscapes and mysterious melodies that seem to be subsumed within the sands of a Sahara-like desert – they all pass by as if in a dream. Sollima welds all of these disparate worlds together into a single majestic adventure, employing his phenomenal improvisational skills as he sweeps the orchestra along in his voyage of discovery.

Onwards to Venice in the seventeenth century. Composer and singer Barbara Strozzi (1619-1677) escaped here from the dance of the arranged marriage or life in cloisters and even succeeded in making a good living from her compositions, which she published herself, albeit she paid a price for this through an accumulation of jealousy and trouble from some of her fellow artists. **Richard Rijnvos**, who has been working for some years on a cycle of compositions concerning Venice and her shadows, has long cherished the notion

of a composition about the intriguing Barbara Strozzi. His ideal interpreter for this would be the singer and actress Salomé Kammer, and she has been invited by the Cello Biennale! The request from the Cello Biennale to Rijnvos to compose a work for voice, cello and orchestra was therefore just what he needed. Elsewhere in this book, page 39, Rijnvos tells how he was keen to capture the mysteries surrounding Strozzi's life and personality in his music.

Like Sollima, the cellist, composer and improviser **Ernst Reijseger** is also open to music from every direction. In 2008, taking up an invitation from friends, he ended up on the island of La Réunion, a French overseas *département* to the east of Madagascar. This is where he first encountered Groove Lélé, a family group of singers, dancers and percussionists, who were giving a new impulse to their Creole musical tradition, following in the footsteps of their 'patriarch' and founder Granmoun Lélé. This music, called *maloya*, is a conglomerate of African, Southern Indian, Polynesian, Indonesian, Arabic and European influences. The polyrhythmic and polyphonic song and 'call and response' structures, which have social and ritual functions, are supplemented by Reijseger with fantastical improvisations and his own bass lines. By doing so, he gives us an aural impression of the urge for freedom, so characteristic of *maloya*, which can trace its roots into and beyond the era of slavery. A collective CD, *Zembrocal Musical*, also contains contributions from the Senegalese singer and percussionist Mola Sylla, who is also performing at this concert, as is pianist Harmen Fraanje.



Salome Kammer



Giovanni Sollima



Groove Lélé en Ernst Reijseger



Nicoas Altstaedt



Nora Fischer

09.30, Grote Zaal  
BACH & BREAKFAST

## Johannes Moser

**Johann Sebastian Bach** (1685-1750)

*Suite no 1 in G major, BWV 1007*

- Prélude
- Allemande
- Courante
- Sarabande
- Menuet
- Gigue

10.15 – 12.15, Bimhuis en Kleine Zaal

MASTERCLASSES

Mischa Maisky (Bimhuis)

Jens Peter Maintz (Kleine Zaal)

12.30, Grote Zaal

LUNCHTIME CONCERT

Top talent from the international conservatoires of Beijing, Berlin, Boston, Detmold, Dublin, Freiburg, Helsinki, Cologne, London, Paris and Zürich



Lidy Blijdorp



Johannette Zomer

15.00, Grote Zaal

## Gesang der Geister

**Gary Hoffman** cello

**Johannes Moser** cello

**Johannette Zomer** soprano

**Cello8ctet Amsterdam**

**Cappella Amsterdam**

**Daniel Reuss** conductor

**Heitor Villa Lobos** (1887-1959)

*Bachianas Brasileiras no 5* (Zomer)

- *Aria (Cantilena)*
- *Dansa (Martelo)*

**Anton Arenski** (1861-1906)

*3 Vocal Quartets, opus 57* (Hoffman)

- *Serenade*
- *To the dying star*
- *The hot spring*

**Arvo Pärt** (1935)

*Alleluia Tropus*

**Arvo Pärt**

*Da Pacem Domine*

**Hans Koolmees** (1959)

*Oberioe* (world premiere)

**Rudi Tas** (1957)

*Miserere* (Moser)

**Franz Schubert** (1797-1828)

*Gesang der Geister über den Wassern, D.538*

This concert will be broadcast on 31 December 2014 by Omroep Max on Radio 4

15.30, Bimhuis

CHILDREN'S CONCERT

## Cello! Cello! Ma non troppo.

premiere

**Pepijn Meeuws, Emile Visser** cello

**Jochem Stavenuiter** direction

**Guido Hagen** technician

Cellist Pepijn Meeuws created, together with his Trio Suleika and director Jochem Stavenuiter the successful children's performance *De Suleika's en het Mysterie van de Gevoelige Snaar* (*The Suleika's and the Mystery of the Sensitive String*).

For this Cello Biennale he has created a new musical show: *Cello! Cello! Ma non troppo.*

17.00, Grote Zaal

TAKE FIVE

## Pessoa - a mist opera

**Silbersee** (formerly Vocaallab)

**Annie Tangberg** cello/banjo/loopstations

**Jan Willem Troost** cello/musical saw/

loopstations

**Sylvie Merck** soprano

**Maarten Vinkenoog** actor

**Romain Bischoff** direction

**Wout van Tongeren** dramaturgy

19.00 uur, Kleine Zaal

FRINGE

Top talent from the international conservatoires of Beijing, Berlin, Boston, Detmold, Dublin, Freiburg, Helsinki, Cologne, London, Paris and Zürich

20.15, Grote Zaal

## Anner Bijlsma at 80

**Lidy Blijdorp** cello

**Jean-Guihen Queyras** cello

**Natalia Gutman** cello

**Raphaël Pidoux** cello

**Mike Fentross** theorbo

**Juan Pérez de Albéniz** cello

**Elodie Soulard** accordion

**Alexander Melnikov** fortepiano

**Viatsjeslav Poprugin** piano

**Luigi Boccherini** (1743-1805)

*Sonate in A major, G4* (Blijdorp)

- *Adagio*
- *Allegro*
- *Affetuoso*

**Anton Arenski** (1861-1906)

*Quatre Morceaux, opus 56 for cello and piano*

(Gutman)

- *Orientale*
- *Romance*
- *Chanson Triste*
- *Humoresque*

interval

**Martijn Padding** (1956)

*Homage to (and with) Anner* (Queyras, world premiere)

**Ludwig van Beethoven** (1770-1827)

*Variations on a theme from Judas Maccabaeus for piano and cello* (Queyras)

**David Popper** (1843-1913)

- *Fantaisie sur des Petites Chansons Russes, opus 43 for cello and accordion* (Pidoux)
- *Serenade*

This concert will be broadcast live by Omroep MAX on Radio 4



## Gesang der Geister

Can a human soul reside in a cello? Is the voice the most beautiful instrument we have? These are the sort of questions raised by this concert programme. It would of course be impossible to imagine this edition of the Festival (and this concert in particular), based around the cello and the voice, without the *Bachianas Brasileiras No. 5* by **Heitor Villa Lobos**. Villa Lobos lets us see beyond any doubt, with this popular work for soprano and eight cellos, that Bach might have been inspired to produce some of his warmest music if he had encountered the spectacle of a Brazilian sunset. Voice and cellos merge in a shimmering symbiosis of languishing unison melody.

The Estonian composer **Arvo Pärt** has arranged his *Alleluia Tropus*, part of his larger 2009 work for choir and strings, *Adam's Lament*, especially for Cello8ctet. Many of the musical gestures and harmonies make clear reference to Baroque music, so that this piece may be considered something of an oddity within Pärt's output. The *Da Pacem Domine* (2004-2006) also receives a fresh treatment by the composer here. The history of this work's creation was, as it happens, deeply tragic: Pärt, who had been approached many times by the Catalan early music specialist Jordi Savall to provide a choral work, but had not yet followed up on this, set to work on 13 March 2004, just two days after Madrid was rocked by terrorist attacks. Since then, *Da Pacem Domine* has been performed each year in Spain in memory of the many victims. Pärt based this introspective four-part composition on a Gregorian antiphonal chant, and has made arrangements of the piece for different instrumentations.

We know that the Russian **Anton Arenski** had something of a problem with alcohol, that he had a gambling addiction and that – perhaps for these reasons – his teacher Rimsky-Korsakov did not predict any great future for him. Despite all this, Arenski wrote some delightful music, including a few fine choral works. Just as in the *Bachianas Brasileiras*, the first song in these *3 Vocal Quartets* is an ode to the sunset. This is followed by a melancholic reflection on dying stars and the final

song piece is a bubbling welcome for springtime, with the cello taking the part of a playful bumble bee flitting among the flowers.

*Oberioe*, by **Hans Koolmees**, written to verses by the absurdist Russian poet Daniil Charms (1905-1942), presents us with quite a different sound of Russia. Koolmees drew the title 'Oberioe' from the eponymous 'Union of Real Art', founded by Charms and a number of like-minded writers in the late 1920s. The Oberioe group disappeared from the scene with the rise of Stalin's reign of terror. Charms was banished to Kursk for a year in 1931 and he died in 1942 in a psychiatric institution, as did many of his fellow Russian intellectuals. In his poetry, Charms mercilessly exposed the cruel capriciousness and absurdity of everyday life. 'Charms wrote the most musical poetry', says Koolmees. 'His compulsive enumerations, the refrain structures and the recurrent motif of 'falling' are inspiring and amount to a breathtaking and disorienting experience. Charms' texts radiate something anarchical; the same can be said of my music.'

Flemish composer **Rudi Tas** clearly has a predilection for the grand romantic gesture. In his *Miserere*, he has the choir beg for absolution in modest tones, while the cellist takes care of the underlying mighty stirrings of the soul.

'Soul of man, how like to the water / Fate of man, how like to the wind'; the final passage from Goethe's poem *Gesang der Geister über den Wassern*, dating from 1779, set by **Franz Schubert** some forty years later for male chorus, 2 violas, 2 cellos and double bass. This monumental work (in an arrangement by Elias Arzcuren for men's voices and eight cellos) follows Goethe's text closely, with contemplative and turbulent passages. The capricious format of the work led one Viennese critic to sigh, at the work's premiere, that it sounded as if the composer was trying unsuccessfully to keep a team of eight horses in check. Schubert was so far ahead of his time...

## Pessoa – a mist opera

Who was Fernando Pessoa? The most obvious answer is this: Fernando Pessoa (Lisbon, 1888-1935) was one of the most important poets in Portuguese literature and one of the most significant poets of the 20<sup>th</sup> century. Many composers have been smitten by his work. In the Netherlands alone, Klaas de Vries, Michel van de Aa and Jan van de Putte have based works on his poetry.

This production by Silbersee – previously known as Vocaallab – on the life and work of Pessoa came into being at the request of the Cello Biennale. Musical theatre producers can take a variety of approaches with Pessoa, not just because he wrote a colossal opus of intriguing prose and poetry, but also because he worked under different pen names to suit differing faces, musical styles and ways of using the voice: tempting prey for Silbersee, indeed.

Yet again, we ask: 'Who was Fernando Pessoa?' He himself attempted to formulate an answer to this question, in a text dating from 1915: '*I do not know who I am or what sort of soul I have. (...) I feel convictions that I do not hold. I am subsumed in raptures that I reject (...)*'

In order to provide a conduit for this confusion, Pessoa manufactured different *heteronyms* or personages, each with his own temperament, convictions and erudition, and answering to the names Alberto Caeiro (the childlike, poorly educated), Ricardo Reis (the stoic) and Álvaro de Campos (the self-destructive man of sensitivity). It was the last of these who produced the famous lines: *I am nothing / I shall never be anything / I cannot even wish to be anything / Apart from this, I have with me all the dreams of the world.*

As well as this hectic inner existence, the painfully shy Pessoa also led another sort of earthly existence. To make a living, he worked as a trade correspondent and freelance translator, while writing creatively at night. He held romantic feelings – or something of the sort – for a secretary, Ofélia, with whom he twice had brief platonic relationships, which he broke off due to his work requiring absolute solitude.



Under the pretext that '*Living is unnecessary, but creating is essential*', Pessoa led a double life in which his exorbitant consumption of alcohol and his ration of 80 cigarettes a day 'kept him going' (although it has to be said that he was never seen in a state of intoxication).

In this *opera obscura*, actor-percussionist Maarten Vinkenoog and cellists Annie Tangberg and Jan Willem Troost provide a musical depiction of this ethereal poet's rich inner world. As befits the woman of flesh and blood, Ofélia (interpreted by 'the singer of many voices' Sylvie Merck) attempts to grasp the 'true Pessoa' for herself, but he slips through her fingers like mist. Pessoa's own real life ended thus: he died of alcohol poisoning on 30 November 1935. The final line of verse he wrote was *Give me more wine, as life is nothing*. His final words were 'Pass me my spectacles'. Perhaps, just then, the mistiness of his life finally dissolved to reveal a clear eternity.

### Anner Bijlsma at 80

Anner Bijlsma is an icon in the international world of music: every cellist knows him from his records and CDs, innumerable masterclasses in every corner of the globe, the hundreds of concerts he's given as a soloist and as a chamber musician in the illustrious trio with Franz Brüggen and Gustav Leonardt or his ensemble L'Archibudelli. Cellists Lidy Blijdorp, Jean-Guihen Queyras, Natalia Gutman and Raphael Pidoux pay homage to the eighty-year-old master in this concert.

If there's one cellist who's championed the cello pieces of **Luigi Boccherini**, then it has to be Anner Bijlsma. He said, in an interview for Jan Brokken's *Met Musici* collection, 'Some composers are wonderfully rewarding to play (...). They ask you to do something with every single note. My favourite composer is Boccherini and he has this quality. You play an open string and think "this is just great to play". A few pizzicatos, a little bit on the bridge, an alluring snatch of melody or a charming accompaniment ... everything is a delight'. It's Lidy Blijdorp who now has the honour of 'doing something with every note' of Boccherini's Sonata in A major. And she can be trusted to come up with the goods: when she won the incentive prize at the National Cello Competition in 2006, the jury commented on her 'bewildering musicality'.

Russian cellist Natalia Gutman is always a welcome guest in the Bijlsma household when she comes to Amsterdam to give a concert. So what do the two of them talk about? About bows and strings; about Bijlsma's new book *Bach and the Happy Few*, which he has dedicated to her? Or maybe about Russian cello repertoire, for instance works by **Anton Arenski**, whose *Quatre Morceaux* were once recorded by Bijlsma himself with Gérard van Blerk? In this programme, Gutman plays Arenski's four pieces especially for Bijlsma, with genuine Russian 'spleen'.

Doris Hochscheid gave the premiere of **Martijn Padding's** *Last Words*, with Asko|Schönberg, at the Cello Biennale in 2010. Bijlsma was at that concert and affected by the performance, which explains why we'll be hearing a new work by Padding, *Homage to (and with) Anner*, this time for solo cello and performed by



Jean-Guihen Queyras, by way of a birthday tribute.

If there were such a thing as a world record for 'playing Beethoven's cello works', then there's a good chance that it would be broken today by Jean-Guihen Queyras and Alexander Melnikov. In the afternoon, they'll be playing the complete Cello Sonatas by **Ludwig van Beethoven** on modern instruments in Paris, before rushing to catch a flight to Amsterdam so that they can perform the *Judas Maccabaeus* variations for Bijlsma – on fortepiano and gut strings, of course.

One day, Bijlsma heard the French cellist Raphael Pidoux on the radio, playing music by **David Popper** with accordionist Elodie Soulard. Bijlsma, himself a great devotee of Popper's charming salon pieces, was quite delighted. And here we have a rare opportunity to hear Pidoux and Soulard playing live. The 'little Russian melodies' on which Popper based his *Fantasia* sound even more Russian, if that's possible, thanks to the accordion.



Natalia Gutman



Jean-Guihen Queyras



Raphaël Pidoux

09.30, Grote Zaal

BACH & BREAKFAST

## Mischa Maisky

**Johann Sebastian Bach** (1685-1750)

*Suite no 2 in D minor, BWV 1008*

- Prélude
- Allemande
- Courante
- Sarabande
- Menuet
- Gigue

10.15 – 12.15, Bimhuis and Kleine Zaal

MASTERCLASSES

Jean-Guihen Queyras (Bimhuis)

Alban Gerhardt (Kleine Zaal)

12.30, Bimhuis

LUNCHTIME CONCERT

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14.00 - 14.45, Bimhuis

Anner Bijlsma in conservation with...

15.00, Grote Zaal

## Cello Duello & Salome Kammer

**Jens Peter Maintz** cello

**Wolfgang Emanuel Schmidt** cello

**Salome Kammer** voice

**Joseph Haydn** (1732-1809)

*Duet in D major*

- Moderato
- Menuet
- Adagio can Variazioni
- Finale Presto

**Adrien-François Servais** (1807-1866)

*Caprice sur des Motifs de l'Opéra: Le Comte Ory, opus 3*

**Reinhold Glière** (1875-1956)

*3 duets from opus 53*

**Kurt Weill** (1900-1950)

- Youkali (Kammer)
- Mackie Messer

**David Popper** (1843-1913)

*Suite for 2 cellos, opus 16*

- Andante grazioso
- Gavotte
- Scherzo
- Largo espressivo
- Marcia, Finale

17.00, Grote Zaal

TAKE FIVE

## Hamel, Hadewych & Meijering

**Cello8ctet Amsterdam**

**Raphaëla Danksagmüller** duduk

**Hadewych Minis** voice

**Chiel Meijering** (1954)

*Storms and Pain* (world premiere)

**Micha Hamel** (1970)

*Music from: Een pure formaliteit (A pure formality)*

**Hadewych Minis** (1977)

*Songs*

**Manuel de Falla** (1876-1946)

*El Amor Brujo* (arr. Nico Ravenstijn and Elias Arizcuren)

19.00 uur, Kleine Zaal

FRINGE

Top talent from the international conservatoires of Beijing, Berlin, Boston, Detmold, Dublin, Freiburg, Helsinki, Cologne, London, Paris and Zürich

20.15, Grote Zaal

## Prayer & Dance

**Natalia Gutman** cello

**Gary Hoffman** cello

**Sonia Wieder-Atherton** cello

**Nora Fischer** soprano

**Amsterdam Sinfonietta**

**Candida Thompson** leader and artistic director

**Anton Arenski** (1861-1906)

*Moderato from string quartet in A minor* (Gutman)

**Pyotr Ilyich Tchaikovsky** (1840-1893)

*Nocturne* (Gutman)

**Sergei Rachmaninov** (1873-1943)

*Vesper* (Wieder-Atherton)

**Jewish Traditional**

*Song in Remembrance of Schubert* (Wieder-Atherton)

**Alexander Tcherepnin** (1899-1977)

*Tatar Dance* (Wieder-Atherton)

**Jewish Traditional**

*Dance* (Wieder-Atherton)

**Max Bruch** (1838-1920)

*Kol Nidrei* (Gutman)

interval

**Calliope Tsoupaki** (1963)

*New composition\** (Fischer, world premiere)

**Maurice Ravel** (1875-1935)

*Kaddish* (Fischer)

**Sulkhan Tsintsadze** (1925-1991)

*Five Georgian Songs for string orchestra*  
*Satshidao - Lale - Fly Away, Black Swallow - Suliko - Indi Mindi*

**Ernst Bloch** (1885-1977)

*Prayer* (Hoffman)

**Göran Fröst** (1974)

*Little Ruben Rhapsody\**  
(Hoffman, world premiere)

This concert will be broadcast live by Omroep MAX on Radio 4

\* Composed to a commission from Amsterdam Sinfonietta and the Cello Biennale Amsterdam



Wolfgang Emanuel Schmidt

Jens Peter Maintz



Cello8ctet Amsterdam



Hadewych Minis

### Cello Duello & Salome Kammer

Jens Peter Maintz and Wolfgang Emanuel Schmidt first met twenty years ago, when they were both being taught by David Geringhas. While they each went on to forge careers as soloists who are in high demand internationally, Cello Duello remained their great joint love, and remains so to this day.

This duo plays **Joseph Haydn's** *Duet in D major* as if it were written for a single instrument, and the same applies to the *Caprices* by the Belgian cellist and composer **Adrien François Servais**, who has been described as 'the Paganini of the cello'. Here, the duo presents Servais' *Caprice* based on themes from the comic 'Crusaders' opera' *Le Comte Ory* (1828), by Rossini. Riské situations involving flirtations, disguises and mistaken identities provide the ammunition here for virtuoso passage work.

The Russian composer **Reinhold Glière** is an exemplary pivotal figure between Tsarist Russia and the Soviet utopia: he was taught by Arenski and in turn one of his pupils was Prokofiev. Glière's later monumental operas, cantatas and ballets served well as folklore-influenced pawns in the political propaganda game. He was to receive the Stalin Prize no fewer than three times. His *Cello Duos* op. 53, which predate the Soviet era, sound entirely

different: they still bear the composer's authentic, romantic signature.

*Entartet* – degenerate – was the stigma that the German Jewish composer **Kurt Weill** had to bear. Weill fled to Paris after his original manuscripts went up in flames in the bonfires of books in front of the Berlin Opera House on 10 May 1933, and his *Threepenny Opera* was banned shortly thereafter. One of his first Parisian compositions, in 1934, was the score for the opera *Marie Galante*, which flopped completely apart from the resolute survival of the tango *Youkali*. In the opera, Marie Galante, a prostitute, sings about Youkali as an imaginary country where nothing bad can happen. It's no surprise, therefore, that this was covertly adopted as a favourite resistance song during World War II.

The Bohemian cellist and composer **David Popper**, known mainly for his studies and plethora of charming recital pieces, which probably feature in the repertoire of every cello student, wrote his great *Suite* op. 16, for two cellos, in 1876. This is not about displaying wondrous technique, but rather about the art of lyrical, epic storytelling, with the occasional clear gesture of indebtedness to the chamber music of Brahms.

### Hamel, Hadewych and Meijering

At the request of Orkater and Cello8ctet Amsterdam, **Micha Hamel** has composed the evening's worth of musical theatre *Een pure formaliteit* (*A pure formality*), dealing with a famous writer who is suspected of a mysterious murder. Over the course of the hearings, he forges a peculiar connection with his interrogator, who seems to be one of his great admirers. Hamel's music, full of suspense and references to a range of styles, goes on to tell the story without words. Cello8ctet are joined by recorder player Raphaela Danksagmüller, who also plays the duduk, an Armenian double-reed wind instrument with a rather other-worldly tone.

**Chiel Meijering** has this to say about the genesis of *Storms and Pain*: 'Naomi Rubinstein, my youngest daughter's cello teacher, goes away for a fortnight every year to a chateau in France, so that she can study new pieces there with her students. She asked me for a work for eight cellos for this event. As the composition proceeded, what transpired was a sort of minimalist feel, mixed with pop. With the piece nearing completion, I realised that I'd created a really nice new piece, but that there was just no chance that Naomi's students would be able to play it. What was I to do? The Cello8ctet were

very keen on it. Poor Naomi now had no piece to play, so a few weeks later I wrote her a short concerto, for solo cello with seven *ripieni* cellos – *Victory Girl*. At least she could now book the chateau in France!'

The actress **Hadewych Minis** is a very keen singer on the side. Here, she grabs her chance, with her 'all-time favourite band' Cello8ctet Amsterdam, and is singing her own songs in arrangements by Marijn van Prooijen. She will also be appearing as the narrator in *El amor brujo* (*Love the magician*) by **Manuel de Falla**. This scintillating piece is performed in versions for flamenco singer and chamber orchestra, mezzo-soprano and symphony orchestra and the ballet. So why not also in an arrangement for cello octet? That's what Elias Arizcuren and Nico Ravenstijn felt. The Cello8ctet play their arranged and abridged version while Hadewych Minis relates the tale of the gypsy girl Candela, who dances each night with the spirit of her late husband until she hears that he was unfaithful to her while still alive. Magical rituals are required, to liberate her once and for all from his suffocating embrace...

## Prayer & Dance

The sublime and the worldly, prayer and dance; these extremes are brought together in this programme, where a selection of cellists will implore, pray, weep and laugh on their instruments.

The Russian **Anton Arenski** wrote his *Second String Quartet in A minor* in 1894, for the unusual combination of violin, viola and two cellos, and dedicated it to the memory of Tchaikovsky, who had died the year before. The opening measures take the form of a prayer without words, with the sonorous timbre of the cello reinforcing the style of Russian Orthodox music, in which the bass voices plumb unfathomable depths.

**Pyotr Ilyich Tchaikovsky** wrote his *Six morceaux* for piano, op. 19, in 1873. Fifteen years later, he arranged one of the movements, the *Nocturne*, for cello and orchestra. The work does full justice to its stylistic indication 'Andante sentimentale'...

**Sergei Rachmaninov's** *Vespers* for unaccompanied choir are imbued with an unearthly beauty. The fifth movement of the cycle, presented here in an arrangement for solo cello and string orchestra, is a setting of words from the Gospel according to Luke, in which the aged Simeon blesses the infant Christ in the Holy Temple, with the words 'Sovereign Lord, as you have promised, you may now dismiss your servant in peace. For my eyes have seen your salvation, which you have prepared in the sight of all nations: a light for revelation to the Gentiles, and the glory of your people of Israel.'

From this prayer, we move swiftly on to **Two Traditional Jewish Melodies**, performed by Sonia Wieder-Atherton, interspersed with a Tatar dance by **Alexander Tcherepnin**. Cellist Natalia Gutman brings the first half of the concert to a close with the well-known *Kol Nidrei* by **Max Bruch**. 'Kol Nidrei', Aramaic for 'All Vows', relates to the unfulfilled promises made to the Creator. The prayer Kol Nidrei is intoned three times before Yom Kippur, the Day of Atonement, drawing attention to the personal failures over the previous year.

The Greek-Dutch composer **Calliope Tsoupaki** has shown, in several of her works such as her *St Luke's Passion* and *Maria*, the strong bonds she has with the Greek Orthodox faith and its associated Byzantine liturgical song. In a similar vein, she has written a new work for four cellos and soprano, commissioned by Cello Biennale.

There are a few Aramaic prayers in use in the Jewish faith, including Kol Nidrei and the Kaddish, the prayer imploring the speedy arrival of the Messiah. There is a Kaddish for rabbis and a Kaddish for mourners, so that is often incorrectly referred to as 'the prayer for the dead'. **Maurice Ravel** wrote his *Kaddish* in 1914, as the first of his *Deux mélodies hébraïques* for Alvina Alvi, a soprano with the St. Petersburg Opera. The expressive melodic line is supported by sporadic but quite effective harmonies. This arrangement by cellist Mladen Miloradovic is for soprano, four cellos and harp.

**Sulkhan Tsintsadze**, a Georgian composer and cellist, is heavily inspired by the rich and unique folk music of his homeland. The traditional polyphonic songs with their wayward voicing are clearly a model for many of his works, such as these pieces for string orchestra.

The quest for an inalienable personal style led **Ernest Bloch** to his Jewish identity, which thereafter resonated in many of his works. *Prayer* is a movement from the work *From Jewish Life*, which he wrote in 1924 for Hans Kindler, principal cellist with the New York Philharmonic Orchestra.

The Swedish violinist and composer **Göran Fröst** wrote *Three Klezmer Dances*, a work that has spread with great success throughout the world, for his brother, the 'dancing clarinetist' Martin Fröst. This *Dance Suite* for cello and orchestra is in similar vein and was written by Fröst in response to a joint commission by Cello Biennale and Amsterdam Sinfonietta. We wait with baited breath to see whether the soloist, Garry Hoffman, actually gets up to have a dance with his cello ...

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Tatjana Vassiljeva



Laurence Lesser



Dmitri Ferschtman



Amaryllis Dieltiens

09.30, Grote Zaal

BACH &amp; BREAKFAST

## Jens Peter Maintz

**Johann Sebastian Bach** (1685-1750)*Suite no 3 in C major, BWV 1009*

- Prélude
- Allemande
- Courante
- Sarabande
- Bourrée
- Gigue

10.30-12.45 and 13.30-15.45, Grote Zaal



NATIONAL CELLO COMPETITION

## Second round

**Daniel Kramer** piano**Ludwig van Beethoven** (1770-1827)*Sonate no 3 in A major for piano en cello, opus 69*

- Allegro, ma non tanto
- Scherzo. Allegro molto
- Adagio cantabile - Allegro vivace

**Sergei Rachmaninov** (1873-1943)*Sonata in G minor for cello and piano, opus 19, 3<sup>rd</sup> movement, andante***Solo piece**, or part of it, by choice, written after 1970

16.30, Foyerdeck 1



NATIONAL CELLO COMPETITION

announcement finalists

17.00, Bimhuis

## Cello Makers

Frans Helmerson and Wolfgang Emanuel Schmidt test new instruments from cello makers who are displaying their instruments during the Biennale.

19.00 uur, Kleine Zaal

FRINGE

Top talent from the international conservatoires of Beijing, Berlin, Boston, Detmold, Dublin, Freiburg, Helsinki, Cologne, London, Paris and Zürich

20.15, Grote Zaal

## Het Recital

**Dmitry Ferschtman** cello**Laurence Lesser** cello**Mischa Maisky** cello**Tatjana Vassiljeva** cello**Amaryllis Dieltiens** soprano**Lily Maisky** piano**Kirill Krotov** piano**Edvard Grieg** (1843-1907)*Sonata for cello and piano in A minor, opus 36 (Vassiljeva)*

- Allegro agitato
- Andante molto tranquillo
- Allegro

**John Tavener** (1944-2013)*Akhmatova Songs* (Ferschtman)

- Dante
- Pushkin and Lermontov
- Boris Pasternak
- Couplet
- The Muse
- Death

## interval

**Luigi Dallapiccola** (1904-1975)*Ciaccona, Intermezzo and Adagio* (Lesser)**'Song Cycle in G major'** (Maisky):

- **Wolfgang Amadeus Mozart** (1756-1791)  
*Aria 'Ach ich fühl's, es ist verschwunden'* from *Die Zauberflöte*
- **Franz Schubert** (1797-1828)  
*Der Müller und der Bach*
- **Johannes Brahms** (1833-1897)  
*Liebestreu, opus 3 no. 1*
- **Felix Mendelssohn** (1809-1847)  
*Lied ohne Worte, opus 62/1*
- **Richard Strauss** (1864-1949)  
*Morgen*
- **Camille Saint-Saëns** (1835-1921)  
*'Mon Coeur s'ouvre a ta voix'* from *Samson et Delilah*
- **Pyotr Ilyich Tchaikovsky** (1840-1893)  
*None But The Lonely Heart, opus 6/6*
- **Sergei Rachmaninov** (1873-1943)  
*How my heart aches, opus 21/12*

This concert will be broadcast live by Omroep MAX on Radio 4

# NATIONAAL CELLO CONCOURS

## Second round

**Ludwig van Beethoven** worked on his *Third Sonata in A major*, for cello and piano, between 1806 and 1808. His increasing deafness was by then playing wicked tricks on him. By this stage he had already written the Heiligenstadt Testament, in which he dissociated himself from the suicidal thoughts that were the result of his inevitable deafness. Viewed in this light, the *Sonata* is a miracle of positivity, serenity and even humour. It is also the most evenly balanced of the five sonatas Beethoven wrote for cello and piano. The duties of the cellist and

## Het Recital

In a recital, you'll normally hear a soloist, who'll generally be accompanied by a pianist. Not so at the Cello Biennale, where no fewer than five soloists will be performing their favourites from the extensive repertoire for cello and piano, cello and voice and solo cello.

In his letters, **Edvard Grieg** often reflected wistfully that he had problems wrestling with the traditional genres such as 'the' symphony, 'the' string quartet and 'the' sonata. As is so often the case with composers, he constantly felt the spirits of the great classical masters peering over his shoulder, which hindered his creativity to some extent. It was not until he reached the age of 40 that he succeeded in finding his own voice, in his tempestuous *Cello Sonata in A minor*. The first and third movements both revisit motifs from his well-known Piano Concerto.

**Sir John Tavener**, who died in 2013, converted to Russian Orthodoxy in 1977, a change of direction that made him feel he had 'finally come home'. He found a kindred spirit in the Russian poetess Anna Akhmatova (1889-1966), who wrote in increasing isolation in Soviet Russia. This is witnessed by the various compositions he wrote that were based on her poems. The *Akhmatova Songs* for soprano and cello, which culminate in the final denouement, drawing together a series of musical lines

pianist are shared very equally here; each instrument generously allows the other to alternate in priority with the same thematic material, giving each other plenty of 'time to talk' and providing a classical symmetry.

**Sergei Rachmaninov** also had to overcome certain difficulties when he started work on his *Cello Sonata in G major*. After a lengthy period of lack of productivity combined with depression (resulting from the damning criticism of his First Symphony), he regained his strength, thanks in part to a course of hypnotherapy with Nicolai Dahl, to whom he dedicated his famous Second Piano Concerto in a gesture of gratitude. He introduced his *Cello Sonata* a year later, playing the piano part at the work's premiere in Moscow, with cellist Anatoli Brandukov. Where the cello and piano are engaged in a stylish dialogue in Beethoven's work, the Rachmaninov Sonata sees the two players ending up in an intense embrace from which it proves difficult to escape. The Competition's participants face the task of putting all of this across with appropriate feeling.

from the preceding songs, make a great impact on the listener.

**Luigi Dallapiccola** once wrote of himself to the effect that 'One part of me seeks out tragedy and the other attempts to flee in serenity'. With a little imagination, *Ciaccona, Intermezzo e Adagio*, for solo cello and dating from 1945, can be viewed as a self-portrait; the dodecaphonic idiom seeks constantly but in vain for an anchorage in diatonic and pentatonic motifs. Dallapiccola's opera *Il prigioniero (The Prisoner)*, on which he worked between 1944 and 1948, was a major influence on this composition. He wrote the blackest of librettos for the opera himself; it deals with a prisoner who is offered the opportunity to flee, under false pretences, and who falls straight into a trap set by the Inquisition.

If there's any cellist around these days who can truly sing openly on his instrument, it has to be **Mischa Maisky**. Especially for this recital, he will conjure the most beautiful songs from the G string of his cello. The thread running through this recital is not just the key of G, but also the theme of sung music: each song deals with the heart as the epicentre of fortunes in love, but also of the sorrows of love. Leave it to Maisky!

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Joris van den Berg



Amber Docters van Leeuwen



Joann Whang



Harriet Krijgh

**10.15 - 12.15**, Bimhuis and Kleine Zaal

**MASTERCLASS**

Wolfgang Emanuel Schmidt (Bimhuis)  
Dmitri Ferschtman (Kleine Zaal)

**12.30**, Bimhuis

**LUNCHCONCERT**

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**15.00 uur**, Grote Zaal

## The winners

Winners of the previous National Cello Competitions play their favourite pieces

**Joris van den Berg** (winner 2006)

**Amber Docters van Leeuwen** (winner 2008)

**Joann Whang** (winner 2010)

**Harriet Krijgh** (winner 2012)

**Léa Hennino** viola

**Argus Quartet: Jason Issokson,**

**Clara Kim** violin, **Diana Wade** viola,

**Joann Whang** cello

**Ruben Samama** double bass

**Chizu Miyamoto** piano

**Franz Danzi** (1763-1826)

*Duo in C major* (Van den Berg)

- *Allegro*

- *Andante con moto*

- *Allegretto*

**Witold Lutoslawski** (1913-1994)

*Bucolics* (Van den Berg)

- *Allegro Vivace*

- *Allegretto sostenuto*

- *Allegro molto*

- *Andantino*

- *Allegro marciale*

**Antonin Dvořák** (1841-1904)

*Waldesruhe* (Krijgh)

**Eric Guinivan** (1984)

*String Quartet No. 1\** (2014)

(Whang, world premiere)

- *Flowing*

- *Reserved*

- *Fierce*

**Camille Saint-Saëns** (1835-1921)

*The swan from Carnival des Animaux* (Krijgh)

**Amber Docters van Leeuwen** (1984)

*The beast in me* (Docters van Leeuwen)

**Frédéric Chopin** (1810-1849)

*Polonaise brillante, opus 3* (Krijgh)

**Mladen Miloradovic** (1987)

*Fantasy on Stanjlo Rajicich themes*

(the winners, world premiere)

**17.00**, Grote Zaal

**TAKE FIVE**

## Expedition Queyras

**Chémirani-Sinopoulos-Queyras Quartet:**

**Jean-Guihen Queyras** cello

**Sokratis Sinopoulos** lyra

**Keyvan Chemirani** zarb (Persian percussion)

**Bijan Chemirani** zarb

guest soloist **Maria Simoglou** voice

**19.00**, Kleine Zaal

**FRINGE**

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**20.15**, Grote Zaal

## Orchestra of the 18th Century

**Roel Dieltiens** cello

**Raphaël Pidoux** cello

**Jean-Guihen Queyras** cello

**Amaryllis Dieltiens** soprano

**Orchestra of the 18th Century**

**Kenneth Montgomery** conductor

**Joseph Haydn** (1732-1809)

*Symphony no 13 in D major* (solo Queyras)

- *Allegro molto*

- *Adagio cantabile*

- *Menuetto en trio*

- *Finale: Allegro molto*

**Luigi Boccherini** (1743-1805)

*Cello concerto in G major, G480* (Roel Dieltiens)

- *Allegro non troppo*

- *Adagio*

- *Allegro*

**Luigi Boccherini**

*Aria Accademica 'Se d'un Amor Tiranno' G557*

(Dieltiens, Dieltiens)

**interval**

**Robert Schumann** (1810-1856)

*Cello concerto in A minor, opus 129* (Pidoux)

- *Nicht zu schnell*

- *Langsam*

- *Sehr Lebhaft*

\* The composer received a Chamber Music America Commissioning Grant for this composition



## The Winners

'Give us a quarter of an hour of your favourites'. This is what we asked the winners from the past four editions of the National Cello Competition to do. The fifth edition of the Competition takes place this year. The young cellists are now each forging their own careers along varying paths. Now they'll present this programme together.

**Franz Danzi** had his first cello lessons from his father, the Italian cellist Innocenz Danzi, and joined the orchestra of the Elector of Mannheim, in which his father was the principal cellist, at the tender age of 15. Franz was brought up with a penchant for opera and composed no fewer than eleven of them later in his career. **Joris van den Berg** will give us a performance of Danzi's *Duo in C major*, one of six such works he wrote for this combination, alongside violist Léa Hennino.

Polish composer **Witold Lutoslawski** wrote his *Bucolics* in 1952 for solo piano, subsequently arranging the piece for cello and viola. In many respects, the music exudes the spirit of regional folk music and also contains clear allusions to the music of Béla Bartók, whom Lutoslawski greatly admired. Pithy melodies, obsessive rhythms and crystal-clear polyphony imbue each miniature in this five-movement work with its own unique signature.

The Argus Quartet, recently founded in Los Angeles with cellist **Joann Whang**, has set itself the task of exploring and creating some adventurous repertoire. Little surprise, therefore, that these four string players will be

## Expedition Queyras

The world-renowned cellist **Jean-Guihen Queyras** spent three years of his childhood in Algeria, which may explain his affinity for the tonal world that lies to the south and east of the Mediterranean. He delights in getting together with his Greek and Iranian musical friends, the lyra player Sokratis Sinopoulos and the Chemirani brothers, virtuosi on the *zarb* or Persian goblet drum. They join up in improvisations and elaborate compositions based on traditional Greek, Turkish, Persian and classical western themes.

The Greek *politiki lyra*, a three-stringed pear-shaped fiddle, is a distant cousin of the cello, used originally in the 'póli' or cities. When the Greeks talk about *póli*, they generally mean Constantinople, the city they were forced, broken-hearted, to relinquish to the Turks in 1453. The same instrument can be seen in Istanbul, where it is called the *kemençe rumi*, meaning roughly the 'Greek violin'. **Sokratis Sinopoulos**, champion of the *politiki lyra*, has immersed himself in the lyra music of Crete and the Ottoman *kemençe* style of Istanbul.

performing a new work by their local contemporary, **Eric Guinivan**, who was born in 1984 and is an accomplished composer as well as a percussionist. He has amassed a large number of awards for his compositions, the most important of these being the Grammy Award for his dazzling work *Rupa-khandha*, which he wrote for his own Los Angeles Percussion Quartet.

As an inspired performer of the major repertoire for cello, **Harriet Krijgh** keeps a wide range of encores up her sleeve. On this occasion, she'll play a small selection of her favourites: *The Swan* by **Camille Saint-Saëns**, *Waldesruhe* by **Antonin Dvořák** and *Polonaise brillante* by **Frédéric Chopin**.

**Amber Docters van Leeuwen** has lived in New York for seven years, during which she has worked extensively with the stage writer and director Bryan Davidson Blue. She has provided the music for three of his productions. Her music arises from improvisation on the cello, often involving the use of a computer. In her composition *The beast in me* there are also parts for her singing voice and for her performance partner, bass player Ruben Samama.

When you get the winners of the past four Competitions together in the one programme, you obviously want to get them to play something together. The Cello Biennale has asked **Mladen Miloradovic** to write a short work for four cellos, especially for the culmination of this programme.

From these two foundations, he has turned himself into a builder of musical bridges between Greece and Turkey, countries that share much more than is generally acknowledged in terms of their cultures, so that the *politika lyra* is literally fulfilling a political role with him.

The Greek singer **Maria Simoglou** has a rich cultural background too. Her family can trace its roots to Greece, Macedonia and Asia Minor. Needless to say, this has quite an impact on her musical baggage.

The musical cement binding these Mediterranean styles together is the rhythm, played by the Iranian brothers **Keyvan** and **Bijan Chemirani**, both of whom were born and bred in France. They were both taught to play the *zarb* by their father, who in turn learned the classical Persian percussion style in Teheran. Keyvan and Bijan employ the subtlety of their rhythms to forge links with a number of musical styles from around the world. Between them, they provide the grammatical structure that allows Sinopoulos, Papadopoulou and Queyras to entice us along with their musical tales.

## Orchestra of the 18th Century

The Orchestra of the 18th Century is presenting the dream programme for this Cello Biennale: a symphony by Haydn featuring a gorgeous cello solo part, played by Jean-Guihen Queyras, a piece for cello, soprano and orchestra by Luigi Boccherini with Roel Dieltiens and his niece Amaryllis Dieltiens as soloists and finally the famous *Cello Concerto in A minor* by Schumann, in which the soloist will be Ralph Pidoux.

Sieuwert Verster, business manager for the Orchestra of the 18th Century, looks ahead: 'This concert is special for lots of reasons. As far as we're concerned, Schumann is actually avant-garde, while we've never played Boccherini before. But we take to Haydn like a duck to water!' Maarten Mostert also comments: 'Roel Dieltiens pointed us in the direction of the relatively little-known *Aria Accademica* by **Luigi Boccherini**, a delightful and energetic work. An attentive listener might well spot the similarities to the *Cello Sonata in A major*, which is being played as part of the anniversary concert for Bijlsma.'

**Joseph Haydn** wrote his *Symphony no. 13* in 1763 for the orchestra of Prince Nikolas Esterhazy in Eisenstadt. The slow second movement, *Adagio Cantabile*, which one might just as easily describe as an 'aria for solo cello', is particularly special. Haydn wrote this with the principal cellist of the Eisenstadt orchestra, Joseph Franz Weigl, in mind. The composer and the cellist must have been on very close terms: Haydn was godfather to Weigl's son and we assume that he also wrote his *First Cello Concerto* for Weigl.

'I cannot write for virtuosi. I have to take a different approach' – to paraphrase **Robert Schumann**. The soloist in Schumann's *Cello Concerto in A minor* may not have to demonstrate any great virtuosity in the literal sense, but he must still exploit his rhetorical skills to the utmost. This concerto, in three linked movements that display a deep melodic cohesion, offers a good deal of scope for recitative-like excursions by the soloist. Schumann wrote it during a period of relative mental stability, but his mood suffered a complete reversal during the final correction phase, when the noises in his

head began to play serious tricks on him. Six days after the work was completed, he tried to commit suicide by leaping into the Rhine. A lot of cellists consider this tragic background as justification for performing the Concerto with a great sense of the dramatic. But letters from Clara Schumann reveal a completely different picture: she mentions the lightness, even the humour that she feels can be discerned in the concerto. Schumann himself described the work as 'a cheerful piece of music'. Be that as it may, the composer never heard the work performed; it was only premiered some four years after his death.



**Frans Brüggén**, founder, spiritual father and conductor of the Orchestra of the 18th Century, passed away on 13 August. He and the orchestra were guests here in 2010, playing compositions of Beethoven and Romberg. In this concert the musicians fulfill Brüggén's long-standing wish to perform Schumann's *Cello Concerto in A minor*.

09.30, Grote Zaal  
BACH & BREAKFAST

## Nicolas Altstaedt

**Johann Sebastian Bach** (1685-1750)

*Suite no 5 in C minor, BWV 1011*

- Prélude
- Allemande
- Courante
- Sarabande
- Gavotte
- Gigue

10.15 – 12.15, Bimhuis en Kleine Zaal

MASTERCLASSES

Giovanni Sollima (Bimhuis)

Laurence Lesser (Kleine Zaal)

12.30, Bimhuis

LUNCHTIME CONCERT

Top talent from the international conservatoires of Beijing, Berlin, Boston, Detmold, Dublin, Freiburg, Helsinki, Cologne, London, Paris and Zürich

14.00 – 14.45, Bimhuis

Anner Bijlsma in conversation with...

15.00, Grote Zaal

## Dutch Vintage

**Dmitry Ferschtman** cello

**Jakob Koranyi** cello

**Örs Köszeghy** cello

**Nora Fischer** voice

**Frank van de Laar**, **Daniël Kramer** piano

**Jeroen den Herder** cello

**Lars Wouters van den Oudenweijer** clarinet

**Alphons Diepenbrock** (1862-1921)

*Berceuse for cello, soprano and piano* (Koranyi)

**Rudolf Escher** (1912-1980)

*Sonata concertante for cello and piano*

(Ferschtman)

- *Allegro agitato*

- *Largo*

- *Lento - Allegrissimo*

**Michel van der Aa** (1970)

*Oog (Eye) for cello and soundtrack* (Köszeghy)

**Joël Bons** (1952)

*Omwentelingen (Rotations) for cello, clarinet and piano* (Den Herder, world premiere)

- *ravotten (romp)*

- *omhelzen (embrace)*

- *ontketenen (unleash)*

17.00, Grote Zaal

TAKE FIVE

## The Indian Cello

**Kailash Ensemble:**

**Marien van Staaen** cello

**Lenneke van Staaen** Indian violin

**Heiko Dijker** tabla

second part of the programme:

**Saskia Rao-de Haas** Indian cello

**Shubhendra Rao** sitar

**Sanju Sahai** tabla

guest soloist **Nora Fischer** voice

**Zoltán Kodály** (1882-1967)

*Adagio from Opus 8 for cello, Indian violin and tabla* (version Kailash Ensemble)

**Raga Malkauns** (Kailash Ensemble)

- - -

**Classical Indian duet for Indian cello and sitar to the accompaniment of tabla** (Rao-de Haas, Rao and Sahai)

19.30, Grote Zaal

INTRODUCTION

Saskia Törnqvist

20.15, Grote Zaal

## Sonnengesang

In collaboration with the Donderdagavondserie

**Doris Hochscheid** cello

**Jean-Guihen Queyras** cello

**Sonia Wieder-Atherton** cello

**Salome Kammer** voice

**ASKOISchönberg**

**Reinbert de Leeuw** conductor

**Cappella Amsterdam**

**Daniël Reuss** conductor

**Georges Aperghis** (1945)

*Bloody Luna for cello and ensemble* (Wieder-Atherton)

**Hans Abrahamsen** (1952)

*Lied In Fall for cello and 13 instruments* (Wieder-Atherton)

- *Andante, sehr fließend*

- *Allegretto*

**Seung-Ah Oh** (1970)

*Aphonic Dialogue Dialogue for cello, voice and ensemble\** (Hochscheid en Kammer, world premiere)

**Sofia Gubaidulina** (1931)

*Sonnengesang for cello, 2 percussionists and choir* (Queyras)

- *Altissimo onnipotente bon Signore*

- *Laudato si, mi Signore, per cun tucte le tue creature*

- *Laudato si, mi Signore, per sora luna e le stelle*

- *Laudato si, mi Signore, per frate vento*

- *Laudato si, mi Signore, per sora acqua*

- *Laudato si, mi Signore, per frate foco*

- *Laudato si, mi Signore per sora nostra matre terra*

- *Altissimo, Altissimo*

- *Laudato si, mi Signore, per quelli ke perdonano*

- *Domine. Miserere. Amen*

- *Laudato si, mi Signore, per sora nostra morte corporale*

- *Laudate et benedicete mi Signore*

This concert will be broadcast live by Omroep Max on Radio 4

\* Composed with financial support from the Performing Arts Fund NL



Doris Hochscheid



Sonia Wieder-Atherton



Örs Köszeghy



Kailash Ensemble



Jakob Koranyi



Shubhendra Rao & Saskia Rao-de Haas

### Dutch Vintage

To paraphrase Queen Maxima slightly, it could be argued that there is no such thing as ‘the Dutch composer’. Over the last thirty years, music students from every corner of the globe have enriched the Dutch new music climate to an unbelievable extent, a situation to which a composer like Joël Bons takes like a duck to water. But even Alphons Diepenbrock was quite content to look across the borders, to both France and Germany. Two other composers, Rudolf Escher and Michel van der Aa, are also featured here as two genuine peas in a Dutch pod, living in their own inalienable sound universes.

Although strongly influenced initially by a range of people including his friend Gustav Mahler, **Alphons Diepenbrock** veered towards a more transparent, Debussy-like, idiom as time went by. Diepenbrock – who as well as being a self-taught composer was also a classicist – based virtually all of his music on a text; masses, stage music and songs dominated his output. He wrote his *Berceuse* in 1912 to a poem by the Belgian symbolist Charles Van Lerberghe. Both the text and the music describe the delights of the Garden of Eden, as well as the areas of danger that the Creator had placed there. Two years after completion of the *Berceuse*, the actual trenches and minefields sprang up: the First World War was to have embittering consequences for Diepenbrock.

The life of **Rudolf Escher** was heavily marked by the bombardment of Rotterdam in 1940, which destroyed virtually all of his compositions, his library and all of the poems he had written and paintings he had produced. Escher, who had studied composition with Willem Pijper and was also a cellist and pianist, thereafter refused to register with the ‘Kultuurkamer’,

which had been established by the German invaders. He did, however, write the bewitching *Arcana* for solo piano and the turbulent *Sonata Concertante* for cello and piano during the war years. This is what he wrote later about the works. ‘My work from that period gained a sort of heaviness, a kind of grimness here and there, clearly giving the impression of it having flowered in the midst of battle. For me, that is exactly the ethical significance of it: they are structures of the spirit in a time when that ‘spirit’ (if you can actually describe it as that) was applied almost exclusively for completely destructive purposes.’

As a young lad of ten, **Michel van der Aa’s** nightmares culminated in him seeing a child psychologist, who advised him to take up a musical instrument. The advice seems to have been sound, as it resulted in a highly intriguing and much-fêted compositional output centring on the dramatic interaction of acoustic and electronic music. In *Oog*, for cello and soundtrack (1995), the cellist fills in the silence by playing on open strings. A lot of what is played is then looped persistently on the soundtrack; the silence is transformed into a musical memory and sound box, with the cellist becoming enmeshed in a labyrinth of the footsteps of his own sounds: a Kafka-esque nightmare that Van der Aa succeeds brilliantly in capturing in his composition.

**Joël Bons**, artistic director of the Nieuw Ensemble and the Atlas Ensemble, has an impressive track record for encouraging inter-cultural musical exchanges. Echoes of his musical journeys can be heard in his own compositions, such as in this new trio for clarinet, cello and piano.

## The Indian cello

For some years now, two Dutch cellists have been spellbound, in their own ways, by Indian classical music. Marien van Staalen, the former principal cellist of the Rotterdam Philharmonic Orchestra, his daughter Lenneke (violin) and tabla player Heiko Dijker together form the Kailash Ensemble, in which they combine north Indian and western classical music. Cellist Saskia Rao-de Haas lives and works in India. Playing a cello that has been adapted for Indian music, she gives concerts throughout the world in the classical Indian musical tradition, frequently with her partner Pandit Shubhendra Rao, a pupil of Pandit Ravi Shankar and one of the greatest sitar players in India.

Marien van Staalen plays a unique Indian version of the Adagio from the imposing *Sonata for cello solo*, by **Zoltan Kodály**, with the Kailash Ensemble. The key to the musical world of India is implicit in Kodály's own composition, according to Van Staalen: 'The bottom two strings are tuned a semitone lower for this sonata', he says. 'This gives a drone-like effect and coincides very closely with the sound of the *tanpura*, the instrument that traditionally provides the bass line in Indian classical music.' He can also discern clear Indian references from a melodic perspective. And this is no coincidence, since 'Hungarian folk music, to which Kodály referred so much, is brimming with the influence of Roma music and, as we know, the cradle of Roma lies in the valley of the Indus.' To illustrate this, violinist Lenneke van Staalen adds in the Indian version of the musical argument from the Adagio in her own '*raga* language'. The resulting antiphony between father and daughter is a mesmerising example of intercultural dialogue.

Like Lenneke van Staalen, **Saskia Rao-De Haas** also studied at the world music department of the Rotterdam Conservatoire. Her main subject, Indian cello, was one that she actually had to develop for herself. She

trained in north Indian classical music with the likes of master flautist Hariprasad Chaurasia and a number of Indian singers. The ragas that Saskia interprets on her cello are extremely well received in India, as is borne out by the many plaudits she has received in the media and her innumerable appearances across that country. The cello appears to be particularly well suited to the characteristic *shrutis* (microtonal embellishments and glissandi), while the lower register sounds wonderfully in character in many ragas, where the resonance strings of Saskia's specially adapted instrument provide an extra nimbus of overtones that mingle beautifully with the sound of the *tanpura*.

**Pandit Shubhendra Rao** offers a counterpoint to the sound of the cello with his subtly articulated playing in the upper registers of his sitar. The numerous lessons (including lessons in life) that he received at home for ten years from his teacher Ravi Shankar contributed towards making him the man he is today: a musician who is celebrated and in demand throughout the world, who never uses his staggering virtuosity as an end in itself, but only as a means to an end. He regularly collaborates with musicians from other cultures, listening with the greatest respect to his colleagues and accommodating them with his playing, without ever renouncing his own musical roots. 'When he plays, he not only stimulates one's individual senses, he also captures one's soul' – according to a critic writing in *The Hindu*, New Delhi. Especially for this concert, the duo will be joined by the phenomenal tabla player **Sanju Sahaj**. Sahaj is a sixth-generation tabla player of the Benares *gharana* and enjoys a global career with such renowned artists as Akram Khan, Michael Nyman and Dominique Vellard.

## Sonnengesang

Russian composer **Sofia Gubaidulina** wrote *Sonnengesang* to celebrate the 70<sup>th</sup> birthday of Mstislav Rostropovich. Jean-Guihen Queyras and Cappella Amsterdam interpret this pinnacle of the cello and choral repertoire. Cellist Doris Hochscheid and the German actress and singer Salomé Kammer, with ASKO|Schönberg, perform the world premiere of *Aphonic Dialogue* by the Korean composer Seung-Ah Oh. French cellist Sonia Wieder-Atherton takes her place in front of the same ensemble in works by Georges Aperghis and Hans Abrahamsen.

It's a telling fact that the Franco-Greek composer **Georges Aperghis** started his creative career as a self-taught painter. His subsequent encounters with Iannis Xenakis in Paris appear to have had a major impact on his tonal palette. In *Bloody Luna*, Aperghis plays a bewitching game on the senses. There's a fair chance that, if one closes one's eyes, the listener may well imagine flickers of light swirling up, stimulated by the solo cellist playing in the stratospheric register of the instrument. Inspiration for this work was drawn from a series of essays on moonlight by Leonardo da Vinci in the Codex Leicester, where the artist noted that the sunlight was being reflected on the watery surface (sic) of the moon. Scientifically speaking, of course, Da Vinci was completely wide of the mark, but as an artistic starting point, this image seems to have been particularly fruitful for Aperghis' *Bloody Luna*.

Dane **Hans Abrahamsen** is another composer with an artist's eye for music, as shown by his comment that 'Music is pictures of music'. Abrahamsen's *Lied in Fall* is like an autumnal theatrical backdrop landscape, with the solo cellist acting as the wandering guide. The composition is an assembly of falling lines, at micro and macro levels. These 'sound cascades' may indeed strike one as highly elegant, but their notation and timing are

calculated in the most minute detail. This gives the work an ineluctable, hermetic feel.

The Korean composer **Seung-Ah Oh** wrote *Aphonic Dialogue*, for amplified voice and cello, in response to a commission by the Cello Biennale and ASKO|Schönberg. The work hinges on the ambivalent relationship between the soprano and the cellist on the one hand and language and music in the traditional sense on the other hand. Inspiration for this piece came from the life of the Korean poetess Huh Nan Sul Hyun (1563-1589), a stalwart muse for Seung-Ah Oh. A more detailed description of *Aphonic Dialogue* and Huh Nan Sul Hyun can be found on page 36-40.

A remarkable fact is that the same text appears during this Biennale in two different works for choir and cello: both the Flemish composer **Luc Van Hove** and **Sofia Gubaidulina** chose the *Cantico di Frate Sole* by Francis of Assisi, who wrote this ode to the Creation in 1225, while lying on his deathbed suffering from his stigmata. In *Sonnengesang*, by Gubaidulina, the text is sung by a six-part choir, intertwined with solo parts for cello, percussion and celesta. Entirely within the spirit of St. Francis, she strove to conceive a sober composition, stripped to its very bones, as an internalised prayer. The text by St. Francis, written in the dialect of Umbria, is an ode to the Creator, his Creation, the sun and the moon, the elements of earth, air, fire and water and ultimately to life and death. The natural harmonic series, played by the cellist, is a recurrent motif throughout Gubaidulina's score. This can be taken as a statement: the best way to produce an ode to nature is to allow nature's own laws to sound forth, without trappings or fripperies. *Sonnengesang* was first performed during the first Biennale in 2006, in the presence of the 75-year-old composer and as a tribute to her.

09.30, Grote Zaal  
BACH & BREAKFAST

## Tatjana Vassiljeva

**Johann Sebastian Bach** (1685-1750)

*Suite no 4 in E-flat major, BWV 1010*

- *Prélude*
- *Allemande*
- *Courante*
- *Sarabande*
- *Bourrée*
- *Gigue*

10.15 – 12.15, Bimhuis and Kleine Zaal  
MASTERCLASSES

Johannes Moser (Bimhuis)  
Frans Helmerson (Kleine Zaal)

11.00-17.00, Atrium  
**Bonhams Instrument Valuation Day**  
The famous British auction house, recognised for its extensive expertise in the field of musical instruments, offers visitors of the Cello Biennale Amsterdam an opportunity to have their cello, violin, bow or other musical instrument valued by the expert Philip Scott. Valuations are free of charge.

13.00 – 14.30, Bimhuis  
EXTRA MASTERCLASS

### 2CELLOS

**Luka Šulić** cello  
**Stjepan Hauser** cello

15.00, Grote Zaal  
**Kronberg Academy presents**

**Pablo Ferrández** cello  
**Anastasia Kobekina** cello  
**Edgar Moreau** cello  
**jongNBE**  
**Dick Verhoef** conductor

**Bohuslav Martinů** (1890-1959)  
*Concertino for cello, wind instruments, percussion and piano in C minor, H.143* (Ferrández)  
- *Allegro – (attaca)*  
- *Andante – (attaca)*  
- *Allegro con brio*

**Jacques Ibert** (1890-1962)  
*Concerto for cello and wind instruments* (Kobekina)  
- *Pastorale (Allant)*  
- *Romance (Souple)*  
- *Gigue (Anime)*

**Friedrich Gulda** (1930-2000)  
*Concerto for cello and wind orchestra* (Moreau)  
- *Overture*  
- *Idylle*  
- *Cadenza*  
- *Menuett*  
- *Finale alla Marcia*

17.00, Grote Zaal  
TAKE FIVE  
**Stabat Mater**

**Nicolas Altstaedt** cello  
**Roel Dieltiens** cello  
**Louise Hopkins** cello  
**Harriet Krijgh** cello  
**Benjamin Marquise Gilmore** violin  
**Cappella Amsterdam**  
**Daniel Reuss** conductor

**John Tavener** (1944-2013)  
*Svyati* (Hopkins)

**Luc van Hove** (1957)  
*Aria for cello solo* (Dieltiens)

**Luc van Hove**  
*Cantico di Frate Sole for chamber choir and cello* (Dieltiens, world premiere)

**Pēteris Vasks** (1946)  
*Plainscapes* (Krijgh, Marquise Gilmore)

**Knut Nystedt** (1915)  
*Stabat Mater, opus 111* (Altstaedt)

19.00, Kleine Zaal  
FRINGE  
Top talent from the international conservatoires of Beijing, Berlin, Boston, Detmold, Dublin, Freiburg, Helsinki, Cologne, London, Paris and Zürich

20.15, Grote Zaal  
NATIONAL CELLO COMPETITION  
**Finale**

The three finalists of the National Cello Competition  
**Symphony Orchestra of the Conservatorium van Amsterdam**  
**Junichi Hirokami** conductor

**Camille Saint-Saëns** (1835-1921)  
*Cello concerto no 1 in A minor, opus 33*  
- *Allegro non troppo*  
- *Allegretto con moto*  
- *Allegro non troppo*

**Georges Bizet** (1838-1875)  
*L'Arlésienne Suite no 1*  
- *Prélude – Allegro deciso*  
- *Minuetto – Allegro giocoso*  
- *Adagietto*  
- *Carillon – Allegro moderato*

ca. 22.15, Grote Zaal  
NATIONAL CELLO COMPETITION  
Results from the jury and prize-giving ceremony

midnight, Grote zaal  
LATE CELLO NIGHT  
**2CELLOS**  
**Luka Šulić** cello  
**Stjepan Hauser** cello  
**Dušan Kranjc** percussion

## Kronberg Academy Presents

The Czech Bohuslav Martinů, the Frenchman Jacques Ibert and the Austrian Friedrich Gulda all wrote short concerti for cello and wind orchestra, drawing together a range of musical worlds. The Netherlands Youth Wind Ensemble (jongNBE) will be performing these works with top young cellists who are students from the Kronberg Academy in Germany, a top international institute founded under the patronage of Mstislav Rostropovich for young violinists, violists and cellists.

The Czech composer **Bohuslav Martinů** displayed remarkably little interest in the performance or reception of his own work, possibly because he felt that he was on a continuing journey in a literal and artistic sense. Martinů moved from Czechoslovakia to Paris in 1923 and fled before the Nazis in 1940 by means of a quick hop and a skip to the USA, where he lived in various cities but never settled down. Nice, Rome and finally Basel would be the cities where Martinů ended his days. Martinů wrote his *Concertino* for cello and wind orchestra in 1924, while studying with Roussel in Paris, where jazz and the music of Les Six and Igor Stravinsky were all the rage. (Fragments from Stravinsky's *Octet* and *Symphonies for Wind Instruments* can be clearly heard in this *Concertino*.) Behind the sophisticated and frothy facades of this music, we can discern some painfully lovely reminiscences of the Czech landscape, an extra musical dimension that was to accompany Martinů for his entire life and that would come more prominently to the fore in his later years.

There is just one year and very little geographical distance (both were composed in Paris) between Martinů's *Concertino* and the *Cello Concerto* by **Jacques Ibert**, winner of the Prix de Rome. In the Ibert, we can again hear the contrasts between a pastoral atmosphere (the first movement is actually subtitled *Pastorale*) and an urban chaos (mostly in the final movement). Throughout all of these changes, the cello soloist plays the part of a chameleon, a word that can just as readily be applied to Ibert himself, who once said 'All stylistic directions are fine, provided that they are used for making *music*.'

The pianist and composer **Friedrich Gulda** didn't give a damn about social or musical conventions. He set a standard throughout the world with his enraptured interpretations of composers from Bach to Debussy, but he found the proverbial top hat and tails a little too tight for comfort. He found a release through jazz and later in his collaborations with musicians such as Chick Corea and Joe Zawinul. He found even greater freedom when he turned down

the prestigious 'Beethoven Ring' from the Vienna Music Academy and then feigned his own death in 1999 (so that the concert he was to give in the Vienna Konzerthaus could serve as a 'resurrection party'). This kind of spirited behaviour earned him the nickname of the 'terrorist pianist'. Gulda's Cello Concerto from 1980, music typical of a merry *enfant terrible*, unites all of his worlds, from big band to Mozartian minuet, from free improvised rock to barroom drinking music. The cellist is given all the scope he needs here to steal the show with his solos. In short, this is a *pièce de résistance*, into which many cellists would be delighted to sink their teeth at some time or another.

## Stabat Mater

Some music sounds as if it has existed forever and will continue to do so. This concert, featuring works for choir and solo cello, contains compositions of this sort. The choir evokes endless landscapes through which the solo cellist seems to wander endlessly, a lone wolf, while in other music the cellist takes the vanguard as an intoning cantor, leading the choir along as a shepherd would lead his flock. It's little wonder that most of these compositions are based on religious texts.

**John Tavener** based his work *Svyati* on the text of the Trisagion, one of the oldest hymns from the Byzantine and Russian Orthodox liturgy, with its tripartite invocation 'Holy God, Holy Almighty, Holy Immortal, have mercy on us'. Tavener wrote this work in memory of a friend who had recently died. In doing so, he was associating himself with the Orthodox tradition of singing these words as the community takes its leave of the departed, while the lid is being placed upon the coffin. Tavener wrote about the piece: 'As in Greek drama, choir and priest are in dialogue with each other. Since the cello represents the icon of Christ, it must be played without any sentiment of a Western character, but should derive from the chanting of the Eastern Orthodox Church.'

We shall also hear two works by the Flemish composer **Luc Van Hove**: *Aria* for solo cello and a brand new work, *Cantico di Frate Sole*, written to a commission by the Cello Biennale. Van Hove has this to say about *Aria*: 'The first movement is a grand narrative in which one principal idea is continually developed through a variety of sections.

The second movement acts as a final epilogue: there is an austerity here, just a few vague lines conveying a feeling of emptiness, nakedness and resignation.' Van Hove has based his newly written work for cello and choir on the famous *Cantico di frate sole* by Francis of Assisi. He says, about this: 'The poem talks of matters such as a sensitivity to the beauty of nature and experiences this at a deeply religious level. It's the mystical dimension of the text that I've tried to translate into music. This made sense to me, given the ecologically perilous times in which we live. But the religious and mystical elements also affected me deeply.' It's worth mentioning that the Russian composer Sofia Gubaidulina based her work *Sonnengensang*, which is also written for cello and choir and can also be heard during this Biennale, on the very same text.

In *Plainscapes* for wordless choir, cello and violin, by **Pēteris Vasks**, the eight-part choir sounds like a cloudscape of sound that gradually changes colour, shape and position. The *cantus firmus* lines are woven through the work by the cello and embellished by the violin. As in several of Vasks' other works, *Plainscapes* combines a religious emphasis with a deep respect for nature. The music refers to empty landscapes, cloud formations, wide horizons and eternity, culminating in a crescendo that's left hanging in the air like a question mark. The reply provided by Vasks is open to a multiplicity of interpretations.

Just 2% of the Norwegian population are Roman Catholic, including the composer **Knut Nystedt**, who is now approaching his 100<sup>th</sup> birthday. Although fully conversant with a range of 20<sup>th</sup> century styles in music (he studied with Aaron Copland, for instance), Gregorian chant has remained an important source of inspiration for him, as have a number of Biblical and sacred texts. The text of the *Stabat Mater*, describing the Holy Mother who weeps for her crucified Son, is sung from the perspective of the onlooker who gradually identifies with the suffering Mother and the suffering Christ. In Nystedt's composition, the choir undergoes this process of transformation while the cello plays the part of the constantly grieving 'personage'.



## Finale

'I live inside music as a fish lives in water. I produce music as an apple tree produces apples'. **Camille Saint-Saëns**, composer, pianist, organist and writer, was renowned for this type of statement. Composing for him was as easy as breathing was for others. There were some great tales going the rounds about him, for instance about how he could sit orchestrating a piece for twelve hours straight and have lively conversations as he did so. Saint-Saëns' Cello Concerto No. 1 in A minor, from 1872, confirms on every level how organically the music flowed from his brain; indeed, just like apples on a tree. Shostakovich and Rachmaninov, no less, regarded this concerto as a shining example of how one should write for cello and orchestra, with the cellist alternating between the roles of tempestuous tornado and lyrical vocalist. Saint-Saëns – well-known for his own capricious nature – managed to connect diametrically opposed forms of expression to each other in a completely natural way. The piece plunges from driven virtuosity to drama, humour to gravity, with the cellist and the orchestra taking turns to play the ball to each other, pour oil on the flames of their heated interchanges and yet find magical moments of quietude in the midst of this melee. In short, an ideal piece for the finale of a cello competition!

While the jury considers its decision, the Symphony Orchestra of the Conservatorium van Amsterdam will play the First Orchestral Suite from *L'Arlésienne* by **Georges Bizet**. This music was written at the same time and in the same city as the Saint-Saëns: Paris, in 1872. Bizet wrote the music for the eponymous stage play by Alphonse Daudet, which had its premiere that same year in the Vaudeville (now Paramount) Theatre. The play was no great success, unlike Bizet's music. In the same year, Bizet compiled an orchestral suite from the music, in which – a surprise for the time – he gave the recently invented saxophone a starring role. Almost as lovely as a cello...



Pablo Ferrández



Roel Dieltiens



Anastasia Kobekina



Edgar Moreau



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09.30, Grote Zaal  
BACH & BREAKFAST

## Jakob Koranyi

**Johann Sebastian Bach** (1685-1750)

*Suite no 6 in D major, BWV 1012*

- Prélude
- Allemande
- Courante
- Sarabande
- Gavotte
- Gigue

10.15 – 12.15, Bimhuis en Kleine Zaal

MASTERCLASSES

Anner Bijlsma (Bimhuis)

Louise Hopkins (Kleine Zaal)

14.00 en 15.30, Kleine zaal  
SHOW FOR YOUNG CHILDREN

## Herrie in de tent!

**Michiel Weidner** cello and cimbalom

**Petra Griffioen** violin

**Jeannette Landré** flute

A racket in de tent! Teddy the Bear goes camping, how thrilling! But... can he get to sleep in a tent? And where is Daddy Cello? 'Herrie in de tent' is a musical performance for young children (3+) and their parents. Flute, violin, cimbalom and cello battle with the elements and tell the story of a little bear on its travels, using music by Stravinsky, Bartók, Bach and others.

14.00, Grote Zaal

## Sollima & Holland Baroque Society

**Giovanni Sollima** cello

**Steuart Pincombe** cello

**Holland Baroque Society**

**Pietro Locatelli** (1695-1764)

*Il pianto d'Arianna, opus 7, no 6 in E-flat major* (Sollima)

- Andante - Allegro - Adagio
- Largo andante
- Grave
- Allegro
- Largo

**Leonardo Leo** (1694-1744)

*Cello concerto no 4 in A major, L 50* (Pincombe)

- Andante piacevole
- Allegro
- Larghetto e gustoso
- Allegro

**Nicola Fiorenza** (1700-1764)

*Cello concerto in B-flat major* (Sollima)

- Largo
- Allegro
- Largo
- Allegro

**Giovanni Sollima** (1962)

*Fecit Neap. 17 for cello, strings and continuo* (Sollima)

15.00, Bimhuis

CHILDREN'S CONCERT

## Cello! Cello! Ma non troppo.

**Pepijn Meeuws** cello

**Emile Visser** cello

**Jochem Stavenuiter** direction

**Guido Hagen** technician

Cellist Pepijn Meeuws created, together with his Trio Suleika and director Jochem Stavenuiter the successful children's performance 'De Suleika's en het Mysterie van de Gevoelige Snaar' (The Suleika's and the Mystery of the Sensitive String). For this Cello Biennale he has created a new musical show.

16.30, Grote Zaal

## Don Quixote

**Frans Helmerson** cello

**Mischa Maisky** cello

**Johannes Moser** cello

**Francien Schatborn** viola

**Symphony Orchestra of the Conservatorium van Amsterdam**

**Junichi Hirokami** conductor

**Tristan Keuris** (1946-1996)

*Double Concerto for Two Cellos and Orchestra* (Helmerson, Moser)

- Moderato – Doppio movimento
- Lento
- Finale – Impetuoso

**Richard Strauss** (1864-1949)

*Don Quixote, opus 35, Phantastische Variationen über ein Thema ritterlichen Charakters* (Maisky)

- Introduction: *Don Quichotte verliert über der Lektüre der Ritterromane seinen Verstand und beschließt, selbst fahrender Ritter zu werden*
- Theme: *Don Quichotte, der Ritter von der traurigen Gestalt*
- Maggiore: *Sancho Panza*
- Variation I: *Abenteuer an den Windmühlen*
- Variation II: *Der siegreiche Kampf gegen das Heer des großen Kaisers Alifanfaron*
- Variation III: *Gespräch zwischen Ritter und Knappen*
- Variation IV: *Unglückliches Abenteuer mit einer Prozession von Büßern*
- Variation V: *Die Waffenwache*
- Variation VI: *Begegnung mit Dulzinea*
- Variation VII: *Der Ritt durch die Luft*
- Variation VIII: *Die unglückliche Fahrt auf dem venezianischen Nachen*
- Variation IX: *Kampf gegen vermeintliche Zauberer*
- Variation X: *Zweikampf mit dem Ritter vom blanken Mond*
- Finale: *Wieder zur Besinnung gekommen*

## CELLO COUPÉ

21.00, Grote Zaal

## Cello Coupé

The final party at the Cello Biennale 2014. The stage of the Grote Zaal in the Muziekgebouw will be converted into a Grand Café, steadily filling up with singers, a band, an orchestra and a multitude of cellists. The café music will consist of highlights from this Cello Biennale and, as the festival draws to its close, lots of exciting new items.

**Nicolas Altstaedt**

**Roel Dieltiens**

**Dmitry Ferschtman**

**Frans Helmerson**

**Örs Közeghy**

**Laurence Lesser**

**Mischa Maisky**

**Pepijn Meeuws**

**Edgard Moreau**

**Johannes Moser**

**Saskia Rao - de Haas**

**Giovanni Sollima**

**winnaar Nationaal Cello Concours 2014**

**Nora Fischer**

**Shubhendra Rao**

**2CELLOS**

**jongNBE**





Herrie in de Tent!



Johannes Moser



Cello! Cello! ma... Troppo.



Frans Helmerson



Stuart Pincombe

### Sollima & Holland Baroque Society

The most adventurous Baroque orchestra in the Netherlands is to share the stage for the first time with the Sicilian cellist and musical daredevil Giovanni Sollima. This promises to be an exciting event! The programme contains music by Pietro Locatelli, Nicola Fiorenze, Leonardo Leo and also by Sollima himself, a 21<sup>st</sup> century man with a Baroque spirit.

The Italian composer and music publisher **Pietro Locatelli**, who lived on the Prinsengracht in this very city, christened his Fourth Concerto in Eb minor, dating from 1741, with the subtitle *Il Pianto D'Arianna*. The work can be considered as a piece of programme music *avant la lettre*, describing the turbulent moods of Arianna who, abandoned by the ungrateful Theseus, weeps bitter tears on the beach of Naxos. Sollima interprets her salty tears (originally written for a solo violin) on his cello piccolo, while the orchestra couches the emotional recitatives against poignant, bitter-sweet harmonies.

The sun breaks through in the Cello Concerto No. 4 in A major by **Leonardo Leo**, a Neapolitan composer who wrote a large quantity of operatic and liturgical music. His six concertos for cello and strings clearly contain premonitions of the *style galante*, which would be warmly embraced by later composers such as

Boccherini.

Like the musicians of Holland Baroque Society, Sollima is delighted to trawl through the archives on the hunt for unknown repertoire. One of his discoveries is this cello concerto by another Neapolitan, **Nicola Fiorenza**. What do we know about his man? We know that he was involved in a ballot for the senior teaching post at the Conservatorio Santa Maria di Loreto, along with three other musicians. Fiorenza won, but revealed himself to be an unpleasant teacher who included corporal punishment in his pedagogical repertoire. This resulted in his dismissal in 1762. A composer of wonderful music need not, it would seem, have an unblemished disposition.

*Fecit Neap 17..* – this is how many 18<sup>th</sup> century Neapolitan composers and music publishers marked their manuscripts. **Giovanni Sollima** has used this as the title of his own composition for cello, strings and basso continuo. It's an intriguing piece, like an old mural that has suffered gravely from the ravages of time. The *craquelure* is compressed within the harmonies, the chords seep away and the music loses its familiar shape. What Sollima has produced here is an ode not merely to Italian Baroque music, but also to decay and patina.

### Don Quixote

Facebook in Sweden is awash with thumbs up signs – 'likes' for the music of **Tristan Keuris**, a secret tip from Holland circulating among composers and musicians. Confirmation, if it were needed, of how a prophet is seldom honoured sufficiently in his own country. Keuris, who died far too young and is often condescendingly dismissed in the Netherlands as 'the composer with the golden hands', had something of the Don Quixote about him – seeking, finding and defending his own musical truth in the face of contemporary trends. Whichever way the wind might be blowing, Keuris worked steadily on an impressive and personal body of music in which his undisputed skill became simply a vehicle for telling the tales that were closest to his heart. This *Double Concerto* for two cellos and orchestra, written in 1991 for the Manchester International Cello Festival, is a sensual work in three movements, full of expansive views and pleasurable flashes of colour, held together within a single arched structure and resting on foundations of deep melancholy. It's quite appropriate that two giants of the cello, the Swede Frans Helmerson and the German-Canadian Johannes Moser, should take this masterpiece upon themselves.

'My teacher, Rostropovich, once said that every great cellist has his moments of feeling superior and would then proclaim that *Don Quixote* was his and no-one else's. I have to acknowledge that I'm sometimes overwhelmed by the same feeling'. We've come across this quotation elsewhere in this book, in the interview with Mischa Maisky, who is the soloist in **Richard Strauss's** tone poem *Don Quixote*, which the composer subtitled as 'fantastic variations on a theme of knightly character'. Maisky will be experiencing his forty minutes of cello triumph here and to do so he crawls into the creaky armour of the itinerant knight who tilts at windmills, catches a flock of sheep he considers to be an enemy army, mistakes a procession of pilgrims for a gang of robbers, and so on. We are fortunate to have violist Francien Schatborn playing the part of his servant Sancho Panza, who manages to keep the hallucinating Don Quixote on the right path, to some extent, with his pithy witticisms, as they pass through the fairy tale landscapes that are depicted by the orchestra.

# musicians

<b>Cellists</b>	96
<b>Other musicians</b>	106
<b>Orchestras and ensembles</b>	117
<b>Composers premieres</b>	123
<b>Conductors</b>	128
<b>Participants National Cello Competition</b>	130

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**Nicolas Altstaedt** (1982) studied at the Hochschule für Musik in Berlin with Boris Pergamenschikow and later with Eberhard Feltz. Nicolas Altstaedt enjoys playing an abundance of contemporary music including works by Thomas Adès, Jörg Widmann, Matthias Pintscher, Fazil Say, Sofia Gubaidulina and Moritz Eggert. He performed György Kurtág's Concerto for cello and piano on the occasion of the composer's 85<sup>th</sup> birthday, gave the premiere of the Cello Concerto by Georg Friedrich Haas and played the Cello Concerto 'Versuchung' by Wolfgang Rihm to mark the composer's 60<sup>th</sup> birthday. In 2012, Nicolas Altstaedt succeeded Gidon Kremer as artistic director of the Lockenhaus International Chamber Music Festival. Nicolas has already been a guest at the Cello Biennale; he made a great impression during last autumn's Sneak Preview with works by De Falla and Beethoven.



**Joris van den Berg** (1986) studied with Quirine Viersen and Godfried Hoogeveen and later with Ralph Kirshbaum, Gary Hoffman and Frans Helmerson. Joris was a prizewinner at the very first National Cello Competition in 2006, shortly before his debut appearance at the Amsterdam Concertgebouw with Amsterdam Sinfonietta. Joris van den Berg won the Dutch Classical Talent Award in 2014. The jury for this award had this to say about him: 'Joris plays the cello at an extremely high level, sweeping the audience along with him from start to finish'. Joris plays a cello made in 1703 by Giovanni Grancino and a bow made by Nicolas Léonard Tourte "L'ainé", made available to him by the Dutch National Musical Instrument Fund.



The Dutch cellist **Anner Bijlsma**, who turned 80 earlier this year, took his first music lessons from his father and went on to study with Carel van Leeuwen Boomkamp at the Royal Conservatoire in The Hague, concluding his studies with the Prix d'Excellence. Between 1962 and 1968, Bijlsma was principal cellist of the Royal Concertgebouw Orchestra. He played in many chamber music ensembles including the Rondon Quartet and L'Archibudelli. In 2009 he was given the 'Life Time Achievement Award' by the London Cello Society for his great significance to the cello world. Anner Bijlsma has played a central role in the Cello Biennale Amsterdam from the start in 2006, playing Bach, giving memorable masterclasses and discussing a myriad of cello-related facts, opinions and anecdotes with other cello masters in his almost daily appearance in 'Conversations with Anner Bijlsma...'.



**Lidy Blijdorp** studied with Monique Bartels in the Young Talent class at the Royal Conservatoire in The Hague and went on to study with Michel Strauss in Paris at the Conservatoire Supérieure, where she attained her Master's with the highest distinction, *1<sup>ère</sup> Prix avec félicitations*. She has been a prizewinner at many competitions, including the National Cello Competition, the Grachtenfestival Conservatorium Concours, the Stichting Jong Muziektalent Nederland and the Princess Christina Competition. Lidy has been studying with Gary Hoffman at the Queen Elisabeth Music Chapel in Brussels since October 2013. Early in 2013 she was the soloist in Dvořák's Cello Concerto with the State Hermitage Orchestra in St. Petersburg, where she also gave the premiere of a work by Sergei Yevtushenko. Lidy plays a Sylvestre cello provided to her by the Dutch National Musical Instrument Fund.



The Belgian cellist **Roel Dieltiens** plays both Baroque and modern cello. He studied with such masters as André Navarra in Detmold and Pierre Fournier in Geneva. As a soloist and chamber musician with the Ensemble Explorations he has appeared in major concert halls all over the world. He was also for a long time principal cellist in the Orchestra of the Eighteenth Century. Roel Dieltiens has made many CD recordings including the complete cello suites by J.S. Bach, which earned him a KLARA award and the Caecilia Prize. Many composers dedicated works to him. He teaches at the Musikhochschule in Zürich and at the Lemmens Institute in Louvain. Roel Dieltiens has served as a jury-member in many music competitions, notably the Tchaikovsky Competition and the Amsterdam Biennale's 1st National Cello Competition in 2006. During the 2012 Cello Biennale he gave two enthusiastically received performances of works by Vivaldi.



**Amber Docters van Leeuwen** (Seoul, 1984) graduated with honours from the Royal Conservatoire in The Hague, where she studied with Dmitry Ferschtman. She then moved to New York and continued her studies with Colin Carr at Stony Brook University and David Geber at the Manhattan School of Music. Amber is the first prize winner of the 2008 National Cello Competition in Amsterdam and recipient of the Samuel Mayes Memorial Cello Award from the Tanglewood Music Center. She has given recitals all over the world, from Carnegie Hall in New York to Sonorium Hall in Tokyo. With her warm, lush sound and complete conviction, Amber leaves audiences wanting more. Amber has been signed to the record label Brilliant Classics and successfully released her debut CD *Flavours* in 2012.



**Pablo Ferrández** was just 3 when he had his first cello lesson from his father. He subsequently studied with Natalia Shakhovkaya at the Escuela Superior Música Reina Sofía and attended masterclasses with the likes of David Geringas, Natalia Gutman, Gary Hoffman, Lynn Harrel and Frans Helmerson. Since 2011, he has been a student at the Kronberg Academy under Frans Helmerson. Last autumn, during the Sneak Preview for the Biennale, he gave a wonderful performance of the Concertino by Martinů, with jongNBE. Pablo Ferrández plays a cello by Andrea Castagneri dating from 1733.



**Dmitry Ferschtman** (Moscow, 1945) studied at the Moscow conservatory with Galina Kozolupova and Natalia Gutman. In his 2<sup>nd</sup> year at the conservatory he founded the Glinka Quartet, with, among others, violist Misha Geller (1966-78), giving hundreds of concerts throughout the Soviet Union and abroad. In 1978 Ferschtman settled in the Netherlands. He has made countless appearances as a soloist and has made many radio recordings. Ferschtman is also an active chamber musician. He has given numerous recitals and made various CD recordings with his wife, the pianist Mila Baslawskaja. Dmitry Ferschtman is a professor at the Conservatorium van Amsterdam. He plays a cello built by Daniel Royé in 2004.



**Alban Gerhardt** (1969) has, over the past decade, joined the ranks of the greatest cellists of our time. His sound is unmistakable, his interpretations of the repertoire are original. In his hands the cello starts to sing, standard works are newly discovered and unknown pieces brought to life. Gerhardt captivates audiences with the combination of an unerring musical instinct, intense emotionality and a very natural, arresting stage presence. He is keen to help audiences break with old listening habits and to open classical music to a younger audience. Gerhardt plays a unique instrument from the renowned maker Matteo Gofriller.



**Natalia Gutman** learned to play the cello from her grandfather Anisim Berlin and Galina Kosolupova, and later studied with Mstislav Rostropovich. For many years she formed a trio with Sviatoslav Richter and her husband Oleg Kagan. Gutman's repertoire extends from Buxtehude and Rameau to Hindemith and Lutoslawski. Alfred Schnittke dedicated his First Cello Concerto and Cello Sonata to her. A great champion of chamber music and contemporary music, she founded the Musikfest Kreuth with her husband, Oleg Kagan in 1990. In 2006 Gutman closed the Biennale with a memorable performance of Shostakovich' Cello Concerto no.1. At the 3<sup>rd</sup> Biennale she was present again teaching a masterclass and playing Bach, Grieg and Van Beethoven.



Swedish cellist **Frans Helmerson** (1945) began his musical training with Guido Vecchi in Göteborg and later studied with Giuseppe Selmi in Rome and William Pleeth in London. He performed as a soloist in the United States, South America, Asia and Europe with many of the great international orchestras. His love of chamber music is another important driving force in his musical endeavours. He is a regular guest at such major European festivals as Verbier, Pablo Casals-Festival and the Ravinia Festival, and was for many years artistic director of the Umea-Korsholm International Chamber Music Festival. In 2002 he founded the Michelangelo String Quartet with Mihaela Martin, Stephan Picard and Nobuko Imai. Frans Helmerson is a renowned teacher. Having taught many years in Cologne, Madrid and Berlin, he is now a professor at the Kronberg Institute. Frans Helmerson plays a cello built by Domenico Montagna (1690-1750).



After completing his studies in Amsterdam and London, **Jeroen den Herder** embarked on his professional career as the leader of cello octet Conjunto Ibérico, a full time ensemble with a worldwide reputation. A strong advocate of contemporary music he has been a member of the Nieuw Ensemble since 1999, and later joined the Ruysdael String Quartet. He is an active chamber music player, performing with musicians like Janine Jansen, Isabelle van Keulen, Anner Bijlsma and Michael Collins, giving concerts in more than 25 countries, in the Wigmore Hall (London), Lincoln Centre (New York), Concertgebouw (Amsterdam) and Palais des Beaux Arts (Bruxelles). Jeroen is cello professor at the conservatories in both Amsterdam and Rotterdam, and artistic director of the *Cello Festival Zutphen*, Holland.



**Doris Hochscheid** studied with Dmitry Ferschtman, Melissa Phelps and Philippe Muller. During the Tanglewood Festival she was twice awarded the Prize for an Outstanding Cellist. She has made numerous radio and CD recordings and gave concerts in Europe, America and Asia. During the Cello Biennale Amsterdam in 2006 she premiered the cello concerto by Dimitris Andrikopoulos and in 2010 the cello concerto by Martijn Padding. Together with the pianist Frans van Ruth she has founded the Stichting Cellosonate Nederland, to revive Dutch cello sonatas of the past. Doris is a member of Askol|Schönberg and the Amsterdam Bridge Ensemble. She teaches at the Conservatorium van Amsterdam and the Roosevelt Academy in Middelburg.



**Gary Hoffman** was born in Vancouver, Canada and studied with Karl Fruh and János Starker. At the age of 15, Gary Hoffman gave his solo recital debut in the Wigmore Hall in London. Gary Hoffman acquired international fame in 1986 as the first American to win the International Rostropovich Competition in Paris. As a soloist he has performed with many well-known orchestras, including the symphony orchestras of Chicago, London, Montreal, San Francisco and Rotterdam. He is a much sought-after guest at many festivals and cello competitions as for instance Mstislav Rostropovich's International Music Festival in Evian and the Casals Festival in Prades. Gary Hoffman is currently a visiting professor at the Kronberg Academy in Germany. He plays a 1662 Nicolo Amati, the 'ex-Leonard Rose'.



**Louise Hopkins** (1968) studied cello under Raphael Wallfisch and Steven Isserlis at the Guildhall School of Music and Drama, as well as chamber music with Andras Schiff and György Kurtág. She made her debut at the Barbican Hall with a highly acclaimed performance of the Lutoslawski Cello Concerto conducted by the composer. Since then she has been invited to perform as a soloist and chamber music player in many countries throughout the world. Louise Hopkins is a teacher and Head of Strings at the Guildhall School of Music and Drama and is also teaching at the Hochschule der Künste in Bern. At the 2010 Biennale she performed in several concerts and gave a masterclass.



**Anastasia Kobekina** (Yekaterinburg, Russia, 1994) received her first cello lesson at the age of 4. In 2006 she was admitted to Olga Galochkina's class at the Moscow Conservatory. In 2008 she was a finalist in the Eurovision Young Musicians Competition in Vienna. Two years later she was awarded the Landgrave of Hesse Prize following a masterclass with David Geringas in Kronberg. She has performed in major concert halls in Moscow, Berlin, Vienna and Brussels as well as in Tel Aviv, where she was Russia's musical representative at the opening of the Russian Cultural Centre. Anastasia Kobekina has participated in festivals such as Moscow Meets Friends, Rising Stars in Kremlin and the Alzenau music festival. Since 2012 she has been studying as a 'young soloist' at the Kronberg Academy with Frans Helmerson. Anastasia plays a modern instrument made by Stephan von Baehr in 2012.



**Jakob Koranyi** studied with Thorleif Thedéen at the Edsberg Institute of Music Stockholm and continued his studies with Ralph Kirschbaum at the Royal Northern College of Music in Manchester. Having received numerous international awards and prizes, his career as a soloist and chamber musician is now flourishing. In addition to an eclectic repertoire, Jakob has a great passion for performing new and exciting works for the cello, of which Esa-Pekka Salonen's *knock, breath, shine* and Tan Dun's *Snow in June* at the 2012 Cello Biennale, for solo cello, percussionists and dancers are examples. Jakob Koranyi plays a cello made by Giovanni Grancino in Milan in 1692.



**Örs Köszeghy** was born in 1980 in Budapest. He studied cello at the Franz Liszt Academy under Csaba Onczay and later continued his studies under Dmitry Ferschtman at the Conservatorium van Amsterdam, where he obtained his Master's degree in 2006. Örs was second prize winner of the 7th Hungarian National János Starker Competition and finalist of the 2001 David Popper International Cello Competition. He is a passionate chamber musician: not only does he perform with the Trio Dumas, but also with such top musicians as Rick Stotijn, Candida Thompson and Liza Ferschtman. An avid performer of 20<sup>th</sup>-century music, Örs Köszeghy has played regularly in the world-renowned Asko|Schönberg ensemble, and in 2007 he was principal cellist in the Luzern Festival Academy Orchestra, under Pierre Boulez and Peter Eötvös. He has been a member of Amsterdam Sinfonietta since 2009. Örs plays a cello built by Daniel Roye in 2001.



**Harriet Krijgh** (1991) received her first cello lessons at the age of 5. In 2000, she was enrolled in the class of young talented musicians at the Utrechts Conservatorium, where she was taught by Lenian Benjamins. In 2004, she moved to Vienna to study with Lilia Schulz-Bayrova and Jontscho Bayrov at the Vienna Conservatory. Since September 2013, Harriet has studied as 'young soloist' at the renowned Kronberg Academy with Frans Helmerson. She received numerous prizes and awards including 1<sup>st</sup> Prize and Audience Prize from the National Cello Competition of the Cello Biennale in 2012, where she made a great impression with her performance of Elgar's cello concerto. Harriet Krijgh plays a Giovanni Paolo Maggini cello from 1620, made available to her by a private collector.



**Laurence Lesser** (1938) was a top prizewinner in the 1966 Tchaikovsky Competition in Moscow. In 1976 he gave the premiere of Menotti's *Fantasia* with the New Japan Philharmonic under Seiji Ozawa; in 1991, he performed the New England premiere with the NEC Symphony conducted by Mstislav Rostropovich. He has been a soloist with the BSO, the London Philharmonic, the Los Angeles Philharmonic, the New Japan Orchestra and other major orchestras. In 2005, Lesser was named a *Chevalier du Violoncelle* by the Eva Janzer Memorial Cello Center at Indiana University, awarded for distinguished achievements and contributions to the world of cello playing and teaching. Laurence Lesser served as Artistic Director as well as President of New England Conservatory. Laurence Lesser plays a 1622 cello made by the brothers Amati in Cremona, Italy.



**Jens Peter Maintz** (Hamburg, 1967) studied with David Geringas and took masterclasses with Heinrich Schiff, Boris Pergamenschikow, Frans Helmerson and Siegfried Palm. He won first prize in the 1994 ARD competition in Munich, which had not been awarded for 17 years in the violoncello category. From 1995 onwards he was principal cellist of the Deutsches Symphonie-Orchester (DSO) Berlin, until 2004 when he became professor for cello at the University of the Arts in Berlin. Jens Peter Maintz plays a Vincenzo Ruggeri cello from 1696 as well as a modern cello built by Wolfgang Schnabl in 2005. For over 20 years he has formed the successful duo *Cello Duello* with Wolfgang Emanuel Schmidt.



**Mischa Maisky** (Riga, 1948) began at the Leningrad Conservatory and continued his studies with Mstislav Rostropovich at the Moscow Conservatory. He emigrated to Israel in 1971, where he holds citizenship. He also studied for some time with another great Russian cellist, Gregor Piatigorsky in Los Angeles. He currently lives in Belgium. During his performing and recording career, Maisky has worked in long-standing partnerships with artists such as the pianists Martha Argerich, Radu Lupu, and Sergio Tiempo, the violinists Gidon Kremer and Janine Jansen, and the conductors Leonard Bernstein, Zubin Mehta, Vladimir Ashkenazy, Daniel Barenboim, and Giuseppe Sinopoli. He is often accompanied by his daughter Lily on the piano.



**Pepijn Meeuws** (1974) studied with Jean Dieudonné and Dmitry Ferschtman at the Royal Conservatoire in The Hague. He also attended masterclasses with such luminaries as Frans Helmerson, Steven Isserlis, Menahem Pressler (Beaux Arts Trio) and Rostislav Dubinsky (Borodin Quartet). Pepijn Meeuws leads an active career as a chamber musician and has made many such appearances at home and abroad, for instance with the Royal Concertgebouw Chamber Soloists, ASKO|Schönberg and the Netherlands Wind Ensemble. He founded the Trio Suleika in 2001 with pianist Maurice Lammerts van Bueren and violinist Sanne Hunfeld. With this Trio, Pepijn has made guest appearances at a number of festivals including the Grachten Festival and the Gergyev Festival and has given recitals in Sweden, France, Turkey and elsewhere. Pepijn has been a member of the Rotterdam Philharmonic Orchestra since 2005.



**Edgar Moreau** (Paris, 1994) studied with Philippe Muller at the Conservatoire National Supérieur de Musique de Paris. At the age of 15 he won the prize for the Most Promising Contestant at the renowned Rostropovich Cello Competition in Paris. Edgar Moreau has appeared in concert as a soloist with various major orchestras such as the Turin Symphony Orchestra, the Russian State Symphony Orchestra, the Musica Viva Chamber Orchestra, the Orchestre de l'Opéra de Massy and the Simón Bolívar Youth Orchestra from Venezuela. He has been a guest at numerous festivals such as the Verbier Festival, the Colmar Festival, the Acathe Festival in Metz and the Festival de la Roque d'Anthéron. From October 2013 he has been studying as a 'young soloist' at Kronberg Academy with Frans Helmerson. Edgar Moreau plays a cello made by David Tecchler in 1711.



**Johannes Moser**

(Munich 1979) began his cello studies at the age of 8 and later studied with David Geringas at the Musikhochschule Berlin. The first prize of the Tchaikovsky Competition initiated his international breakthrough. He was soloist with the Royal Concertgebouw Orchestra, New York Philharmonic, Berlin Philharmonic and many other renowned orchestras. Johannes Moser's priorities are to play and perform new music and rarely heard repertoire. He is an enthusiastic advocate of the electric cello, which he uses to explore new possibilities in sound as well as for improvisation. Most of the time, however, he plays his Andrea Guarneri cello from 1694. During the last Biennale, Johannes gave some highly successful performances and a masterclass. This time he is also a member of the jury of the National Cello Competition.



**Juan Pérez de Albéniz**

studied in Madrid with María de Macedo and later in Amsterdam with Dmitry Ferschtman. He was a cellist with the Amsterdam Sinfonietta for six years but is now back in Madrid, playing on a freelance basis with ensembles including La Tempestad, Ensemble Instrumental de Granada and Orquesta de Cadaqués. Juan has given masterclasses in Uruguay, Bolivia and Argentina as a cellist and also as an Alexander Technique instructor. This will be his second guest appearance at the Cello Biennale Amsterdam.



**Raphaël Pidoux**

learned to play the cello from his father. At the age of 17 he entered the Conservatoire National Supérieur de Musique de Paris where he studied with Philippe Muller, Jean-Claude Pennetier and Christophe Coin. Later he studied under the direction of Janos Starker in Bloomington (USA). Besides his international career with the Trio Wanderer, Raphaël Pidoux frequently plays with the Mosaïques Quartet and as a soloist with Les Siècles and the Opera de Rouen orchestras. Raphaël Pidoux teaches at the CRR of Paris and plays a violoncello by Goffredo Cappa (ca 1680).



**Steuart Pincombe**

studied modern cello with Darrett Adkins and Baroque cello and viola da gamba with Catharina Meints. He has appeared in solo and chamber music performances at leading American and European venues and festivals, including Boston Early Music Festival, Lincoln Center, Carnegie Hall and the Festival Oude Muziek Utrecht. In addition to his many solo projects, he is currently a Baroque cellist in the Holland Baroque Society (NL), Ensemble Philidor (FR), Ensemble Asonia (BE), Apollo's Fire (US), The Wallfish Band (UK), and modern cellist of Oerknal! - a contemporary music ensemble based in The Netherlands. Steuart plays a rare, original Carlo Antonio Testore Baroque cello from 1727 on loan from the Jumpstart Jr. Foundation in Amsterdam and an anonymous, 18th century Flemish cello on loan from the collection of the Dutch National Musical Instrument Fund.



**Jean-Guihen Queyras**

has been a guest at three of the four Cello Biennales so far, giving a number of highly successful concerts and masterclasses. As well as having an impressive career as a soloist, he is a member of various chamber music groups including the Arcanto Quartet and a quartet in which he is joined by the zarb specialists Kevan and Bijan Cheminari and the kemençe player Sokratis Sinopoulos. Jean-Guihen Queyras is a teacher at the Musikhochschule in Stuttgart and artistic director of the festival *Rencontres Musicales de Haute-Provence*. He plays a cello made by Gioffredo Cappa, dating from 1696, generously made available to him by the Mécénat Musical Société Générale.



**Saskia Rao-de Haas**

was born in the Netherlands and studied under the famous Hungarian cellist Tibor de Machula. Saskia's love for Indian classical music took her to the Rotterdam Conservatoire to study under Koustav Ray and Pt Hariprasad Chaurasia. With no precedent to follow, Saskia has worked with singular dedication to adapt the cello to Indian classical music. Her playing style enables her to bring out the subtleties and the embellishments characteristic of north Indian classical music. She has incorporated new techniques that allow her to nurture the inherent closeness of the cello to the human voice and to explore the brilliance of her instrument to the full. Saskia is based in Delhi with her husband, the well-known sitarist Shubhendra Rao. They compose and play together pieces that are based purely on Indian classical ragas as well as compositions in which their different musical backgrounds are explored.



**Cellist and composer Ernst Reijseger**

(1954) started playing the cello at the age of 7. His career as a performing cellist and improviser took off in 1969 and since then he has developed his own musical vocabulary. In 1974, his teacher Anner Bijlsma advised him to discontinue his training at the Amsterdam conservatoire and strike out on his own path. Many of Ernst Reijseger's collaborations are cross-genre, with the bulk of his concert appearances involving playing with improvisatory ensembles, musicians from Surinam, the Antilles, South and West Africa, America and India and performing solo concerts. Composition came later. Ernst has played at all four of the previous Biennale festivals, including directing the Mega Kinder Orchestra in 2010 and giving a workshop on improvisation in 2012.



**Wolfgang Emanuel Schmidt**

studied with Aldo Parisot at the Juilliard School and with David Geringas at the Musikhochschule Lübeck. He has won many major prizes including the 'Grand Prix de la Ville de Paris' at the International Rostropovich Competition in Paris. Schmidt has performed in Europe, Russia, Asia and the USA as a soloist with a great many prestigious orchestras. In addition to his solo career, he is a devoted chamber musician, performing with Lang Lang, Christoph Eschenbach, Emanuel Ax, Leonidas Kavakos, Miriam Fried, David Shifrin and others. Together with Jens Peter Maintz he forms the cello duo *Cello Duello*. Wolfgang Emanuel Schmidt plays a cello made by Matteo Goffriller that previously belonged to Hugo Becker



**Giovanni Sollima**

(Palermo, 1962) studied cello with Giovanni Perriera and Antonio Janigro and composition with his father and Milko Kelemen. He is a true virtuoso of the cello. Playing for him is not an end in itself, but a means of communicating with the world. He is an extraordinary composer, his music is full of mediterranean rhythms, with a melodic vein which is typically Italian. His world covers all eras from *the Jurassic of the Cello* (as he calls the Baroque period) to Metal. He writes mainly for the cello, creating new repertoire for his instrument. His audience is diverse: from classical music lovers to young *metalheads*. Giovanni Sollima conquers all. He plays a cello by Francesco Ruggieri (1679, Cremona).



**Marien van Staalen**

(1947) studied cello with Jean Decroos and orchestral conducting with Joop van Zon and Kirill Kondrashin. He was principal cellist in the Rotterdam Philharmonic Orchestra and taught at the Royal Conservatoire in The Hague and at Codarts Rotterdam. Marien van Staalen is much in demand as a soloist and conductor. He has an established duo with the Belgian pianist Jozef De Beenhouwer. Marien van Staalen has issued a large number of recordings as both cellist and conductor. Leon Orthel, Jacob ter Veldhuis and Robin de Raaff have dedicated cello concertos to him. Marien, his daughter Lenneke van Staalen and tabla player Heiko Dijker together form the Kailash Ensemble, which investigates the overlaps between Western and north Indian classical music.



**Annie Tangberg**

was born in Oslo, where she studied musicology, cello and pedagogics. In 1995 she moved to the Netherlands where she completed her Master's in Chamber Music at the Royal Conservatoire in The Hague. Annie is something of a musical omnivore, which is reflected in the variety of groups she works with: the Metropole Orchestra, the Sonja van Hamel band, Elastic Jargon, the West Side Trio, Duo Percucello and Trio Hoorcomfort. In 2012 she performed in the music-theatre staging of Chekhov's play *Three sisters* by Schauspielhaus Bochum and Dutch music theatre company Veenfabriek for which she also took part in the music-poetry-food happening *Orfeo* with actor Jeroen Willems and Track. At the Eye Film Museum she participated as a performer and musician in several silent film screenings. The Dutch National Musical Instrument Fund has provided Annie with an English cello built around 1840.



**Jan Willem Troost**

graduated in 2006 from the Fontys Conservatoire in Tilburg, where he studied with Paul Uyerlinde. Prior to that he was a student of Ran Varon and Jeroen den Herder at the Zwolle and Utrecht conservatoires. He is a member of Carel Kraayenhof's Tango Ensemble Sexteto Canyengue, the Caetani String Quartet, Ensemble Modelo62 and various orchestras. Together with dancer/choreographer Samir Calixto he created *Beating Hollow*, a duet for dancer and cellist. In addition to the cello Jan Willem also plays the musical saw.



**Tatjana Vassiljeva**

was born into a musical family in Novosibirsk, Russia and began to play the cello with Eugenij Nilov, before studying with Maria Zhuravleva, Walter Northas and David Geringas. She started her performing career very early, but international recognition came with her victory at the 2001 Rostropovich Cello Competition. She is known for her impeccable technique, irresistible range of sonorities, strength of musical personality and innate musical curiosity. Her extensive repertoire ranges from the Baroque to contemporary music and includes several works of which she has given the world premiere. Tatjana was recently appointed principal cellist of the Royal Concertgebouw Orchestra.



**Emile Visser (1973)**

studied with Godfried Hoogeveen and Dmitry Ferschtman at the Royal Conservatoire in The Hague. He is a cellist in Zapp 4, a string quartet that concentrates on playing improvised music, jazz, rock, world music and everything in between. Since it was founded in 1995, this quartet has built up a reputation as one of the most single-minded, swinging string quartets in the Netherlands. Emile is also a member of the Metropole Orchestra, a multi-faceted group incorporating a rhythm section and big band, which gives its own pop and jazz concerts under the direction of Vince Mendoza as well as accompanying major artists. Other musical activities include concerts with the cello quartet "Djessus" alongside Ernst Reijseger, appearances with the group Bayuba Cante and with Ilse de Lange and composing music for a pop production by the group Muzen.



**Michiel Weidner**

studied cello with Tibor de Machula, Jean Decroos, Dmitry Ferschtman and William Pleeth. He also took cimbalom lessons from a number of Hungarian and Romanian masters. He now plays in the Prisma String Trio and the new music initiative Splendor Amsterdam, while also being a member of Amsterdam Sinfonietta. He plays music written from 1600 to the present day, from solo to symphony orchestra and from improvisation to the standard repertoire.



American cellist **Joann Whang**

studied with Ronald Leonard at the Colburn School in California and with Aldo Parisot at Yale School of Music. She continued her studies on a Fulbright grant with Michel Strauss in Paris and with Jan-Ype Nota in The Hague. In 2010 she won both first and audience prizes at the National Cello Competition. Her affinity with contemporary music has led to collaborations with cellist Anssi Karttunen and composers Magnus Lindberg, Martijn Padding and Kaija Saariaho, in addition she was a founding member of Trio de Kooning and the Argus Quartet. Joann Whang is an artistic planner and researcher for MUSE/IQUE, a counter-conventional music organization in California.



**Sonia Wieder-Atherton** is a French-American cellist. She is a former pupil of Mstislav Rostropovich and Natalia Shakhovskaia. Having studied in Paris and in Moscow, she combines both French and Russian styles of cello playing. At the Paris Conservatoire, where she studied with Maurice Gendron, she was awarded first prizes for both cello and chamber music and she is a prizewinner of the Rostropovich International Cello Competition. In addition to performing most of the great classical cello repertoire, Sonia Wieder-Atherton is also passionate about contemporary music and has premiered many works, often dedicated to her, including Betsy Jolas' *Episode Cinquième*, Ohana's *In Dark and Blue*, Pascal Dusapin's *Incisa* and his cello concerto *Celo*.



One of the most popular metal bands in the world is made up of three cellists and a drummer – the Finnish band **Apocalyptica**. Their star status is largely thanks to the powerful live appearances they give and the fact that, as well as their own rock shows, they often present new, spectacular theme projects such as *Wagner Reloaded!* and collaborate with world famous bands like Metallica and Rammstein, but also because they are truly fine musicians and outstanding cellists. Perttu Kivilaakso, for instance, hides away his tattoos and ties up his long hair for a few weeks every year, when he becomes a cellist in the Helsinki Symphony Orchestra. Paavo Lötjönen intersperses his global tours with teaching the cello to young children and adults. Eicca Toppinen is a film composer in high demand in Scandinavia, a winner in 2008 of the prestigious Jussi Award for the music he composed for the Finnish film *Musta jää*.



Young Croatian cellists Luka Šulić and Stjepan Hauser, also known as **2CELLOS**, have achieved sensational success by taking the cello to a new level. With their playing style they have broken down the boundaries between different musical genres, from classical and film music to pop and rock. 2CELLOS have no limits when it comes to performing live and they are just as impressive in Bach and Vivaldi as when they are rocking out AC/DC. 2CELLOS rose to fame in 2011 when their version of Michael Jackson's 'Smooth Criminal' took the world by storm. The YouTube video became a massive viral sensation leading to a record deal with Sony Masterworks and an invitation to join Sir Elton John on his worldwide tour. Aside from their huge online following, whom they continue to amaze with new YouTube hits, 2CELLOS' main focus is on playing live.






**Raphaela Danksagmüller** was born in Ried, Austria. After completing her studies at the Wiener Hochschule für Musik und darstellende Kunst cum laude, she continued studying recorder at the Conservatorium van Amsterdam with Walter van Hauwe. As a soloist and member of various ensembles Raphaella performed in Europe, Asia and the United States. Raphaella has performed as a guest with the Nieuw Ensemble, Netherlands Wind Ensemble, Vocaallab, Netherlands Chamber Orchestra, Residentie Orchestra, Hermes Ensemble and under Frans Brüggen in the Salzburger Festspiele. Since 2002 Raphaella has been studying duduk with Gevorg Dabaghian in Yerevan, Armenia. As a duduk player she is a member of the Atlas Ensemble and ensemble Ziggurat.



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The Belgian soprano **Amaryllis Dieltiens** studied with Lieve Vanhaverbeke and Margreet Honig. Having graduated in 2004 at the Conservatorium van Amsterdam, she continued her studies at the Dutch Opera Akademie. Her repertoire ranges from the early Baroque to the modern era in both opera and oratorio. She has performed at several well-known festivals and concert halls over the last few years. Together with Bart Naessens Amaryllis founded the ensemble *Capriola Di Gioia* that focuses on rarely performed repertoire for soprano and basso continuo. They share a passion for music from the 17th century and the Baroque era and are willing to face the challenge of performing this moving music in a very personal and expressive way.



**Mike Fentross** is one of the most colourful lutenists of our times. Up to 1988, he studied lute and Baroque guitar with Toyohiko Satoh at the Royal Conservatoire in The Hague. Immediately after graduating, he started performing as a continuo player in leading Baroque ensembles including Les Arts Florissants, Combattimento Consort Amsterdam and Al Ayre Español. Mike Fentross also directs the ensemble he founded, *La Sfera Armoniosa*, and is professor of lute and basso continuo at the Royal Conservatoire in The Hague. He made his conducting debut in 1999 with the 17th century opera *La Dafne*, by Marco da Gagliano. He also conducted the opera *l'Ipemestra* by Francesco Cavalli in a jubilee production at the Utrecht Early Music Festival 2006 and the opera *La Rosinda* by Cavalli in Potsdam, Vantaa and Bayreuth in 2008. He recently conducted Monteverdi's *Maria Vespers*, in a production with the Netherlands Chamber Choir.



**Nora Fischer** (1987). Nora Fischer's vocal versatility, exceptional musicality and expressive stage presence have been widely noticed and appreciated. Nora embarked on a classical musical education at the Conservatorium van Amsterdam but her love of an extremely diverse range of musical styles encouraged her to move to Copenhagen so that she could study at the Complete Vocal Institute, where she learned to use all aspects of the human voice and how to apply these creatively to a wide spectrum of musical genres. Nora made her debut during the IJ series, with musicians from the Royal Concertgebouw Orchestra. She has gone on to develop an adventurous concert career as a soloist, as well as setting up her own concert projects. Nora performs music ranging from the 16th century to a large number of works written especially for her. She also has a keen interest in the theatrical possibilities of live appearances.



**Benjamin Marquise Gilmore** (San Diego, 1987) grew up in Northern Ireland and England. At the age of 10, he won a scholarship to study with Natalia Boyarskaya at the Yehudi Menuhin School, and since 2005 he has been studying with Pavel Vernikov at the Vienna Conservatory. He has performed in many prestigious halls around the world including the Concertgebouw in Amsterdam, the Wigmore Hall in London and the Brahms Saal in Vienna. He is a dedicated chamber musician and has collaborated with many renowned artists including Natalia Gutman, Mischa Maisky and Janine Jansen and with ensembles such as the Vienna Brahms Trio, the Gould Piano Trio, the Hugo Wolf Quartett and the Altenberg Trio. In 2013 Benjamin won 1st prize in the Oskar Back violin competition.



**Petra Griffioen** studied violin with Jeannelotte Hertzberger and Else Krieg in Amsterdam and Zwolle. She plays in Amsterdam Sinfonietta and also occasionally in the Residentie Orchestra and the Metropole Orchestra. As well as classical music, she has a considerable fondness for musical improvisation. In recent years, 'education' has played an important part in Petra's life. One of the results of this, at Amsterdam Sinfonietta, is the *KleuterSinfonietta* [Kids' Sinfonietta] programme.



**Léa Hennino** (1991) studied with Sabine Toutain at the Conservatoire National Supérieur de Musique de Paris and with Nobuko Imai in Geneva. Léa won prizes at the European Competition for Young Soloists in Luxembourg, the Marschner International Competition in Germany, the Yamaha Music Foundation of Europe, and the National Youth Viola Competition. She is a passionate chamber musician and is regularly invited to participate in festivals throughout Europe. This year she took part in a European tour playing all of Mozart's string quintets with Renaud Capuçon, Clemens Hagen, Alina Ibragimova and Gérard Caussé. Léa is currently playing a French viola by Etienne Vatelot made in 1995 in Paris.



**Salome Kammer** studied music from 1977 until 1984, concentrating primarily on the cello with tuition from Maria Kliegel and Janos Starker. She was engaged as an actress at the Heidelberg Theatre in 1983, appearing in a wide variety of roles there for the next five years. Salome Kammer is a musical polymath: vocal artist, cellist and actress. Her repertoire transects every genre, from virtuoso vocal experiments to classical melodrama, from lieder recitals to Broadway songs, from jazz to dada. She feels equally at home on the concert stage as in the theatre and also sparkles on the big screen. Her portrayal of cellist Clarissa Lichtbau in the film *Die zweite Heimat* was an international success. Many composers, from all over the world, have been inspired by her unparalleled expressiveness and her seemingly unlimited vocal possibilities and have written works for her.



**Daniël Kramer** studied with Ton Hartsuiker, Håkon Austbø and in Paris with Claude Helffer. He took part in masterclasses by, among others, Pierre-Laurent Aimard, György Sándor and Murray Perahia. He has won first prizes at the national Prinses Christina Concours and, as an accompanist, at the EMCY and the Canto Seghizzi. In the prestigious Olivier Messiaen International Piano Competition he was honoured with a special mention. He regularly performs with artists such as Nobuko Imai, Stephan Picard and Charles Neidich and collaborated with such composers as George Benjamin, Louis Andriessen, Toshio Hosokawa and Sofia Gubaidulina, premiering many pieces. As a soloist, he has performed with The Hague Philharmonic, conducted by Yan Pascal Tortelier, the National Youth Orchestra (Reinbert de Leeuw) and the Dutch Radio Chamber Orchestra (Peter Eötvös).



The Russian pianist **Kirill Krotov** studied at the Tchaikovsky Conservatory in Moscow. He completed his post-graduate diploma in chamber music in 1995 in Germany and took part in masterclasses with Menahem Pressler, Boris Pergamenschikow and Pavel Gililov. He is a laureate and prizewinner of many competitions, including the ARD International Music Competition in Munich. Kirill Krotov is a faculty member of the University of Mainz and has given masterclasses at the Hessischen Landesmusikakademie in Schlitz. Since 1998 he has been repeatedly engaged as a pianist at the Kronberg Academy Masterclasses.



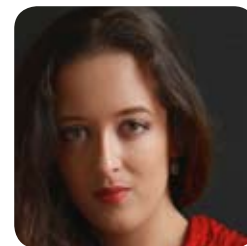
**Frank van de Laar** (1965) completed his studies at the Conservatorium van Amsterdam with Jan Wijn with the highest distinction. He continued his studies in Hanover with Karl-Heinz Kämmerling and in Amsterdam with Naum Grubert. He won many prizes and awards including the bronze medal at the prestigious Brahms International Piano Competition Hamburg in 1987 and the first prize at the Sweelinck Competition Amsterdam. His repertoire ranges from Bach to contemporary composers, nevertheless allowing lesser known old and new masterworks to play their own interesting role. Van de Laar is also active in the field of chamber music. At present Frank van de Laar is professor of piano at the Conservatorium van Amsterdam and the Artez Conservatories of Arnhem and Zwolle.



**Jeanette Landré** initially studied music therapy before embarking upon her studies at music college. After her graduation, she joined the Residentie Orchestra in The Hague as piccolo player. She was then appointed first flute with the Radio Symphony Orchestra, which was subsequently merged to become the Radio Chamber Philharmonic. Jeanette Landré is a very active chamber musician as well. She is a member of the Reicha Wind Quintet and also plays in the Holland Wind Players, Asko|Schönberg and the Netherlands Wind Ensemble.



**Jan Willem Loot** chairs the jury of the National Cello Competition. He was general director of the Royal Concertgebouw Orchestra until December 2008. Loot studied law at the University of Groningen and subsequently cello under René van Ast and Bertus van Lie. He was director of the Overijssel Philharmonic Orchestra in Enschede and the Amsterdam Philharmonic Orchestra (which later became the Netherlands Philharmonic Orchestra). Following his retirement in 2008 he was appointed artistic director of the Orchestre National de France. He is also a board member of the Bimhuis and served as chairman of the jury of the National Cello Competitions of 2010 and 2012.



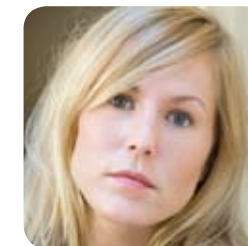
**Lily Maisky** (Paris, 1987) began playing the piano aged 4 with Lyl Tiempo and studied with Hagit Kerbel, Olga Mogilevsky, Valeria Szervansky, Ilana Davids and Alan Weiss. She was a pupil at the Purcell School of Music between 2001 and 2004, where she also studied jazz piano. Concert appearances have taken her throughout Europe as well as the Far East, and she has performed at many renowned festivals including Verbier Festival, Progetto Martha Argerich, Schlesswig Holstein, Julian Rachlin and Friends and the International Chamber Music Festival in Utrecht. Lily Maisky enjoys playing chamber music as well as solo piano and forms a regular duo with her father, Mischa Maisky.



**Alexander Melnikov** (Moscow 1973), studied with Lev Naumov at the Moscow Conservatoire. Sviatoslav Richter played a major role in his musical education and later invited him to festivals in France and Russia on a regular basis. Melnikov was a prizewinner at major competitions such as the Robert Schuman Competition in Zwickau in 1989 and the Queen Elizabeth Competition in Brussels in 1991. He is renowned for his unconventional programmes. With Andreas Staier, he presented a programme juxtaposing movements from Bach's Well Tempered Clavier (played by Andreas Staier on clavichord) in a musical dialogue with Preludes and Fugues by Shostakovich (played by Alexander Melnikov on piano). Chamber music in collaboration with the cellists Alexander Rudin and Jean-Guihen Queyras and baritone Gregor Nigl also form a major element of his musical work. For the season 2013/14, Alexander Melnikov was artist in residence at the Muziekgebouw aan 't IJ.



**Sylvie Merck** obtained her Master's degree in psychology in Brussels, but also won the first prize for singing at the Royal Conservatoire of Bergen following her studies with Thierry Migliorini. She went on to study with teachers including Axel Everaert, Nadine Denize and Sylvia Sass. She also trained in modern dance. She has been involved as a singer in a range of musical theatre productions including some with the Antwerp company *Walpurgis* and the Berlin company *Nico and the Navigators*. As a singer and dancer, she has been a cast member of dance productions by Compagnie Mossoux-Bonté and Compagnie Bud Blumenthal. Sylvie Merck has also sung the role of Thérèse in the opera *Les Mamelles de Tirésias* by Francis Poulenc and regularly gives concerts and recitals. Last season, she was involved in the production *Dj-Moz'Art* by Silbersee [formerly vocaallab]



**Hadewych Minis** (Maastricht, 1977) is an actress, though her focus has recently shifted towards singing. Over the past few years, she has revealed herself through pop, the feel of punk, the swing of funk, ideally in a combination of all three – *electro-punk* as she describes it. She issued a highly successful untitled CD in 2013, for which she wrote all of the numbers, played the bass lines and sang the songs. She is presently touring the country with her new show *The Truth and nothing but the truth*, a mixture of melancholy numbers and sexy songs, all built on foundations of bass guitar, drums and vocals.

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## Other musicians



**Chizu Miyamoto** studied piano at the renowned Toho Gakuen-Daigaku in Tokyo. There she trained as a concert pianist and a solfège teacher. In order to broaden her artistic horizon she headed to Vienna, Austria, in 2001, where she studied accompaniment with Johannes Jess-Kropfisch and chamber music with the Altenberg-Trio. She graduated with outstanding honour in 2005. Chizu Miyamoto regularly performs as a soloist and as a chamber musician throughout Europe and Japan. She is also the official accompanist for a great many international competitions and masterclasses such as the Special Easter Masterclasses in Morges and Blonay.



**Viacheslav Poprugin** (Khabarovsk, Russia, 1973) studied at the Khabarovsk Regional College of Arts under Larissa Tokareva, and with professor Alexander Alexandrov at the Russian Gnessin Academy of Music. His long-term passion for contemporary music has led to close collaborations with such composers as Edison Denisov, Sergei Berinsky, Alexander Raskatov, Boris Filanovsky and Marina Shmotova. In 1999, Poprugin started a musical collaboration with the famous Russian cellist Natalia Gutman. Together they gave countless performances and toured many countries and continents as well as making numerous recordings. He has been a professor at the Moscow Conservatory since 1999, where he teaches chamber music and piano classes.



Composer and performer, **Shubhendra Rao** (Mysore, India, 1964) is ranked amongst the key soloists of India. A protégé of world-renowned sitar maestro Pandit Ravi Shankar, Shubhendra has established himself not only as a master of his instrument but also as a thinking musician, constantly endeavouring to carry his instrument beyond conventional boundaries. Hailed as a worthy successor to his Guru's tradition, Shubhendra has performed at major music festivals and concert halls including Broadway and Carnegie Hall in New York, the WOMAD festival in Guernsey (UK), the Sydney Opera House in Australia, the National Arts Festival in South Africa, Theatre de la Ville in Paris, the Edinburgh festival and the Doverlane Music Conference in India. In November 2007, he was awarded the Youth Icon for Classical Music by the popular Zee Television Network.



Dutch soprano **Lenneke Ruiten**'s initial musical career was as a flautist, until a teacher discovered her vocal talent. She graduated with distinction from the Royal Conservatoire in The Hague, where she studied singing under Meinard Kraak. She then undertook an opera course at the Munich Music Academy and has attended masterclasses with Elly Ameling, Hans Hotter, Robert Hall, Walter Berry and Rudolf Jansen. She won five prizes, including the first prize at the International Vocalists' Competition in 's Hertogenbosch in 2002. Lenneke Ruiten made her operatic debut in the role of Susanna (*Le Nozze di Figaro*), which has led to many other roles in a range of renowned opera houses. Lenneke also has a great love of lieder and collaborates extensively in this field with pianist Thom Janssen.



**Ruben Samama** graduated *cum laude* from the Royal Conservatoire in The Hague and from The Manhattan School of Music in New York. He went on to win the Deloitte Jazz Award and is rapidly gaining a reputation as part of a new generation of international musicians who have broken free from the fetters of style and conformism. Ruben is now in great demand as a bass player, producer and film composer



**Sanju Sahai** (also known as Vishnu Sahai), is currently one of the finest and most sought after tabla players of his generation. He was a child prodigy on the tabla, performing since the age of 9, receiving his Bachelor's degree at the age of 13 and his Master's at the age of 18. He is much in demand as a soloist and has accompanied many of India's legendary musicians including Pandit Rajan Sajan Mishra, Ustad Amjad Ali Khan, and Pandit Vishwas Mohan Bhatt. Sanju has also gone beyond his classical training to work with Egyptian, Spanish, jazz, folk and blues musicians. He has performed at many festivals in the UK and other countries, of which many live recordings have been made.



**Francien Schatborn** initially studied violin under Coosje Wijzenbeek, Davina van Wely and István Párkányi. Having obtained her performance diploma in 1993, she moved on to the viola, with Jürgen Kussmaul at the then Sweelinck Conservatoire in Amsterdam, where she graduated *cum laude* in 1995. She subsequently attended masterclasses with Tabea Zimmermann, Fjodor Drushinin, Kim Kashkashian, Menahem Pressler and István Párkányi. She has appeared as a soloist with a number of orchestras, including the Radio Philharmonic Orchestra, in which she plays principal viola. Francien Schatborn plays a viola made by the violin maker Joannes Franciscus Pressenda (Turin, 1826), on loan from the National Musical Instrument Fund.



**Maria Simoglou**, who was born in Thessaloniki, is the product of an eclectic musical culture thanks to her family background, immersed as it is the musical traditions of Macedonia, Thrace and Asia Minor, as well as her studies, which in turn led her to the music college in Thessaloniki, the national conservatoire in the same city (oboe, oud, kanun and percussion) and the Hanns Eisler Music Academy in Berlin (voice, music and theatre). Her musical activities started at a very tender age, with traditional, classical and contemporary music, working with numerous well-known singers, musicians, ensembles and orchestras in Greece and elsewhere. She also takes part in a range of musical seminars and recordings for film and theatre music.



**Elodie Soulard** (1986) began studying the accordion at the age of 6. She studied with Max Bonnay at the Conservatoire National Supérieur de Musique de Paris, where she obtained 'Premier Prix' with distinction in 2010. She continued her studies under the guidance of the famous pianist and conductor Jean-François Heisser. Elodie Soulard has appeared as a soloist in many major concert halls and is regularly invited to teach at international masterclasses and festivals. Her repertoire ranges from transcriptions of works for piano, organ or orchestra to original works for accordion. Elodie Soulard plays a russian bayan model Jupiter.



**Candida Thompson** studied violin with David Takeno at the Guildhall School of Music and Drama, where she received her soloist's graduation diploma with honour. She developed her qualities further at the Banff Centre for the Arts in Canada and played with several international orchestras. She is also regularly invited to lead several chamber orchestras in Europe. Candida Thompson is intensively engaged in chamber music. She has been a regular guest artist at chamber music festivals all over the world and has collaborated with many other renowned musicians. Candida Thompson was appointed Amsterdam Sinfonietta's artistic director and lead violin in 2003. Her musical approach and leadership guarantees energetic performances with great commitment of the musicians and a special relationship with the audience.



**Maarten Vinkenoog** (1976) is a percussionist, anthropologist and theatrical performer with a strong predilection for traditional West African music and drums. He studied at the International School for African Art Wulabakan in Amsterdam. In 2006, he played and studied with the renowned master drummer Segala Sidibè in Bamako, Mali. In this musical metropolis, he spent some time as part of a group of traditional drummers and *griots* – the singing bards of West Africa. In recent years, Maarten Vinkenoog has devoted himself increasingly to exploring new artistic areas, where he can translate older African musical techniques and styles into more contemporary Western disciplines such as theatre, pop music, poetry and modern dance. He has also been developing as an actor / theatrical performer, as a member of the music theatre group Project Wildeman.



Clarinetist **Lars Wouters van den Oudenweijer** (1977) studied with Charles Neidich at The Juilliard School (New York) with support from a Fullbright scholarship. He has won first prizes at a number of international competitions. Lars gave his debut recital in the Concertgebouw in Amsterdam in 1999. In 2001-2002, he played highly successful recitals in New York and also on major European stages as part of the 'Rising Stars' concert series, since when he has made regular appearances in international concert halls. He has featured as soloist with a number of orchestras both in the Netherlands and abroad. He won an Edison award in the Young Masters category for his debut CD in 2003. Since 2000, Lars has been the clarinetist with Spectrum Concerts in Berlin. He also plays 'Digital Folk Music' with Lunapark and is a member of the Nieuw Amsterdams Peil ensemble and the Orlando Wind Quintet. Lars is professor of clarinet at the Fontys Conservatoire in Tilburg.

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## Other musicians



**Noriko Yabe**, who was born in Yokohama, Japan, in 1975, had her first piano lessons at the age of six. When she was just twelve, she made her debut as a soloist with orchestra in the USA. After completing her studies in Japan, Noriko continued them with Willem Brons at the Conservatorium van Amsterdam, from where she graduated in 2003. In 1998 and 1999, Noriko was part of Duo Orphée alongside the Dutch cellist Remko Wildschut, touring and giving concerts throughout the Netherlands, Japan and the Czech Republic. Noriko Yabe has performed at a range of music festivals including the Interlochen National Music Camp in Michigan (USA) and the Sándor Végh International Academy for Chamber Music in the Czech Republic. She has been attached to the Conservatorium van Amsterdam as répétiteur since 2003.



**Johannette Zomer** studied at the Amsterdam Sweelinck Conservatorium with Charles van Tassel, and subsequently with Diane Forlano (London), Claudia Visca (Wuppertal) and Marlena Malas (New York). Her repertoire ranges from medieval music to the Baroque and Classical eras, opera, lieder, French Romanticism and contemporary music. Johannette's concert appearances are many and various. She has worked with Baroque specialists such as Philippe Herreweghe, Ton Koopman, Frans Brüggen, Gustav Leonhardt and René Jacobs, but also with such conductors as Kent Nagano, Daniel Harding, Ivan Fisher, Marcus Creed, and Valery Gergiev. In 2013 she founded the Tulipa Consort, an ensemble specialized in the repertoire of the 17th and 18th centuries. She has performed with this new ensemble at the Göttinger Handel Festspiele, and in Amsterdam with Dutch oboist Bart Schneemann.

## Orchestras and ensembles

**Amsterdam Sinfonietta** is an ensemble of 22 gifted musicians from all around the world. The group performs without conductor, under the direction of Candida Thompson, artistic director since 2003. The ensemble's defining feature is the strong involvement and artistic drive of each individual member. It collaborates with renowned artists and performs in major venues throughout the world. Amsterdam Sinfonietta has gained a reputation for distinguished performances and innovative programming, featuring well-known repertoire combined with commissions, new arrangements or rarely performed works. Recent commissions have included world premieres of compositions by Sofia Gubaidulina, Tigran Mansurian, HK Gruber, Michel van der Aa and Pēteris Vasks. Over the past seasons Amsterdam Sinfonietta has initiated and recorded new arrangements of various chamber music works. These include works by Beethoven, Brahms, Mahler, Schulhoff, Haas, Shostakovich and Berg. [www.sinfonietta.nl](http://www.sinfonietta.nl)

The **Argus Quartet** is a recent recipient of the Chamber Music America commissioning grant for a work by GRAMMY-nominated Eric Guinivan. Invited to series such as Laguna Beach Live! and Sundays Live at LACMA, the Argus Quartet has won several competitions including the Beverly Hills Consortium and the MTAC San Diego Competition. They were also selected this year to attend the Juilliard String Quartet Seminar held in New York City. Deeply dedicated to contemporary music, much of their repertoire consists of new works. The quartet collaborates closely with composers through rehearsals, workshops, and masterclasses. The pieces premiered by the Argus Quartet run the compositional gamut: from indeterminate works, to electronic music, to new music choreographed with dance.

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**AskolSchönberg**, the leading new music ensemble from Amsterdam, performs music from the 20th and 21st century. Besides works by great, established names such as Andriessen, Gubaidulina, Kurtág, Ligeti and Stockhausen, it also champions younger composers such as Van der Aa, Padding, Widmann and Zuidam. The founders of 20th-century music are also amply represented: from Weill and Schönberg to Stravinsky and Messiaen. All this takes place in the Muziekgebouw aan 't IJ and the Concertgebouw in Amsterdam and in a variety of concert halls throughout the Netherlands and abroad. AskolSchönberg makes guest appearances in the Holland Festival and De Nederlandse Opera and appears regularly in festivals in Cologne, Kraków, Paris and elsewhere. [www.askoschoenberg.nl](http://www.askoschoenberg.nl)

Chamber choir **Cappella Amsterdam** was founded in 1970 by Jan Boeke. Chief conductor Daniel Reuss has been the choir's artistic director since 1990. Cappella Amsterdam employs both modern and older authentic vocal techniques to suit the voicing of every composition. The repertoire revolves around two extremes: old masters and modern music. Special attention is paid to the works of Dutch composers, from Sweelinck to Andriessen and Ton de Leeuw. Cappella Amsterdam collaborates with top Dutch and international ensembles and orchestras, including the Orchestra of the Eighteenth Century and AskolSchönberg. The choir regularly issues CDs on the Harmonia Mundi label. The CD of choral works by Leoš Janáček was awarded the Edison Classic 2013. [www.cappellaamsterdam.nl](http://www.cappellaamsterdam.nl)

**Cello8ctet Amsterdam** is a unique formation in the world of music. *"A stunning vigour and authority, not to mention a collective sound as rich as velvet."* (*The Strad*, 2009). The Amsterdam Cello8ctet stands for new music and successful crossovers between various musical styles and arts. Through radiant performances the octet presents original works by today's most notable composers. They have played over 70 first performances, most of them dedicated to the ensemble, by composers including Xenakis, Nobre, Halffter, Donatoni, De Pablo, Denisov, Gubaidulina, Pärt, Boulez, Loevendie, Riley, Kagel and Glass. After the premiere of his first work for the group Arvo Pärt said: *"The Octet is a piece of gold, I discovered this group 10 years too late."*

The **Chemirani-Sinopoulos-Queyras Quartet** presents a relatively unorthodox combination of instruments. It will, for instance, feature a range of Persian instruments such as the *zarb*, the *daf* and the *udu*, played by the Chemirani brothers, stringed instruments from the Near East, such as the *kemençe*, played by the Greek Sokratis Sinopoulos, and finally the cello of Jean-Guihen Queyras. Over virtuosic rhythms fired up by the Chemirani brothers, Sinopoulos and Queyras will improvise on a plethora of Mediterranean and classical western themes. They will also be playing fully notated compositions that include works by Witold Lutoslawski, György Kurtág, Marco Stroppa and Ross Daly.

The group **Groove Lélé** has been founded by the sons of Granmoun Lélé - also known as *Pépé Dynamite* - musical icon of Maloya, a traditional music style based essentially on voice and percussion. The music of the slave riots and the slaves' descendants, Maloya was for a long time only played secretly as it was connected with the fight for independence. Granmoun Lélé, who died in 2004 at the age of 74, composed over 200 songs and, playing all over the world with his family, became an important figure in the musical culture of his island. Four of his sons decided to carry on the Maloya and formed a group called Groove Lélé. In 2008 they received the prestigious Alain Peters award. In October 2009 Maloya became part of UNESCO's world heritage list.

**Holland Baroque Society** is an ensemble that strives to programme music from the Baroque in an innovative manner and present it in a lively yet historically informed way. In doing so, the focus is on performances in concert halls but also in schools. Time and again Holland Baroque Society surprises its audiences with divergent programmes. Each programme constitutes new musical encounters, not only with Baroque musicians, but also with musicians from other musical genres. But the Baroque is always the starting point. Searching for the right balance between tradition and innovation, this close-knit group is always looking for the actuality of the musical experience and enthusiastically contributes to the development of classical music for audiences of today.

**jongNBE** is an ensemble of talented young musicians from the Dutch conservatoires, some of whom have already graduated while others are still in the midst of their training. For two years, they have the chance to be a member of the Netherlands Youth Wind Ensemble – 'jongNBE' for short. The ensemble consists of 10 musicians (flute, oboe, clarinet, bassoon, horn, trumpet, saxophone, trombone/bass trombone and double bass/bass guitar) and is coached by experienced musicians from the NBE. Playing in the jongNBE offers these youngsters a fantastic opportunity to learn about ensemble playing, programming and presentation. The ensemble performs the works of young composers during the preliminary round concerts of the composition competition *Op weg naar het Nieuwjaarsconcert* [On the way towards the New Year Concert] and also plays its own programmes. jongNBE is the breeding ground for the Netherlands Wind Ensemble.

In the concerts of the **Kailash ensemble** the classical music traditions of the West and those of India meet. Both styles are presented separately in their own traditional way, as well as intricately fused. The members of the Kailash ensemble are firmly rooted in their own musical traditions. This perspective makes their collaboration an inspiring and challenging one, and respect for both traditions is strongly present in their search for the universal beauty and power of music. This results in performances full of contrasts, yet surprisingly balanced. Master cellist Marien van Staaen works together with tabla virtuoso Heiko Dijker and with his own daughter, violinist Lenneke van Staaen, who 16 years ago left her Western music education behind to immerse herself in the classical music tradition of North India.

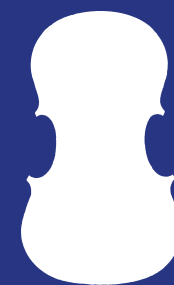
The **Netherlands Chamber Orchestra** was founded in 1955 and led by the legendary violinist, conductor and pedagogue Szymon Goldberg for the first 22 years of its existence. His unique methods turned this orchestra into a top international group. Antoni Ros-Marbà expanded this reputation still further, leading the orchestra from 1979 until 1986. When the NCO was subsumed within the Stichting Nederlands Philharmonisch Orkest for organisational purposes, 25 years ago, playing for Dutch National Opera productions became one of its core duties. The orchestra continues to display its unique identity in the Concertgebouw and other major venues at home and abroad, with the violin maestro Gordan Nikolić continuing Goldberg's tradition, directing the orchestra from the leader's desk.

The **Orchestra of the Eighteenth Century** is a large chamber orchestra of around 50 musicians from 23 different countries, founded by Frans Brüggen. The Orchestra's instrumental forces are almost equivalent in size to the more extensive orchestras of the eighteenth and nineteenth centuries. Its members specialise in the music of that era and play authentic or replica instruments of the time. This embodies the object of the group – to play the music of Bach and Mendelssohn as authentically as possible. The orchestra has an outstanding international reputation due to the high levels of its playing and its interpretations of the repertoire. In fact, its repertoire includes some later works such as Igor Stravinsky's *Apollon Musagète* and Luciano Berio's *Rendering*. The orchestra's guest conductors have included Kent Nagano, Thomas Zehetmair, Gustav Leonhardt, Edo de Waart, Kristian Bezuidenhout and Sir Roger Norrington.

**Silbersee** (ex-vocaallab) makes physical opera. With a group of versatile performers they create sensual and musical theatre to bewitch, shock, stir or quieten. Theatre maker, singer and conductor Romain Bischoff initiates artistic collaboration between composers, choreographers, singers, actors and other artists, from the classical domain to urban and hip hop culture. Artistic currents thus flow towards Silbersee from every direction, producing powerful eddies and surging waves. Ultimately merging to create an art form in silver. Silbersee performs in a wide spectrum of international venues, from theatres to churches and from Oerol to the Holland Festival.

The **Symphony Orchestra of the Conservatorium van Amsterdam** is a project orchestra composed of students of the Amsterdam conservatoire. It can be heard during this Biennale in three prestigious concerts. Under the direction of Judith Kubitz they will accompany Giovanni Sollima in his own Cello Concerto and Nicolas Altstaedt and Salomé Kammer in Richard Rijnvos' Concerto for cello and voice. The Japanese conductor Junichi Hirokami will lead the orchestra in Strauss' tone poem *Don Quixote* with soloists Mischa Maisky and Francien Schatborn, and in Tristan Keuris' Double Concerto for 2 cellos with Frans Helmerson and Johannes Moser. In addition, the orchestra will accompany the three finalists of the National Cello Competition, again conducted by Junichi Hirokami.

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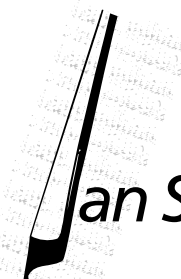
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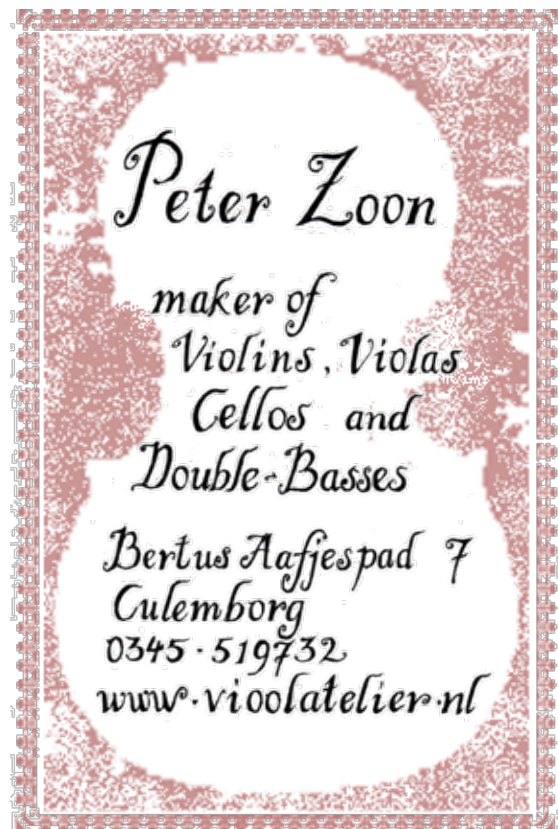
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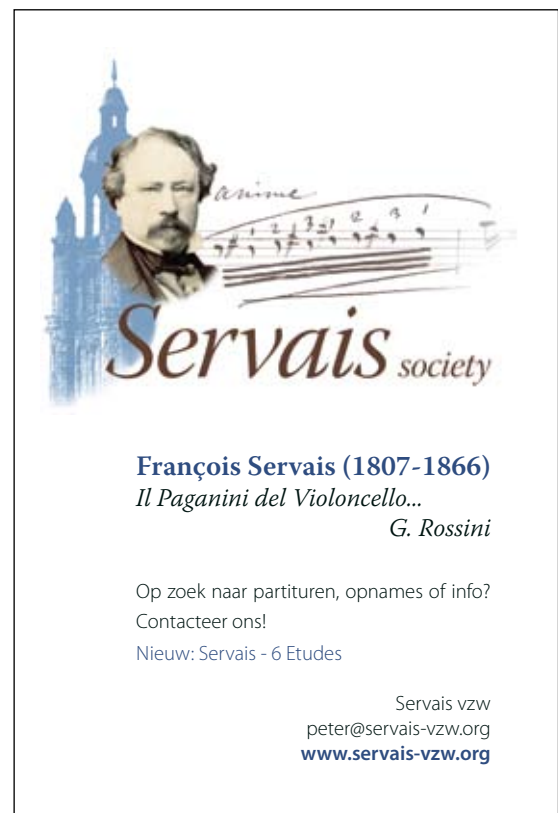
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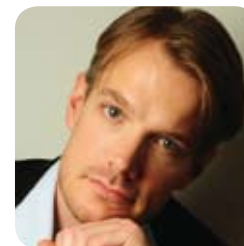
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## Composers premieres



**Joël Bons** (Amsterdam, 1952) is a composer and also co-founder, guitarist and artistic director of the Nieuw Ensemble, a chamber music group that focuses exclusively on performing contemporary music. In the mid-1980s Bons was involved in the genesis of the series *Proms in Paradiso*. He has worked as an artistic adviser for the Holland Festival, Gaudeamus, ISDN, Donemus, The Rotterdam Art Foundation and Amsterdam Concertgebouw. In 2002, Bons made study trips to the Middle East and Central Asia, as well as founding the Atlas Ensemble, a unique chamber orchestra combining musicians from China, Central Asia, the near East and Europe. Bons was awarded the prestigious Amsterdam Arts Prize in 2005 for his work with the Atlas Ensemble. In the same year, he became a lecturer at the Conservatorium van Amsterdam, where he still works in the composition department.



**Göran Fröst** is a Swedish violist and composer. He has performed as a soloist and chamber musician in most European countries and Japan, collaborating with such artists as Nobuko Imai, Christian Poltera, Antje Withaas and Maxim Rysanov. He currently holds the position of principal violist in BBC National Orchestra of Wales. Since 2007 Göran has also been active as a composer. His works have been played by the Australian Chamber Orchestra, Academy of Saint Martin in the Fields and Deutsche Kammerphilharmonie. The collaboration with his brother Martin Fröst has proved to be a fruitful one, with arrangements of Brahms' Hungarian dances for clarinet and orchestra, and the completion of *Three Klezmer Dances*. Together they developed the concept of conducting choreography, a completely new form of stage performance premiered in the two pieces *DClipse* and *DTangled*.



**Eric Guinivan** (1984) is a percussionist, composer and founding member of the Los Angeles Percussion Quartet. He made his Carnegie Hall debut in 2011 performing as soloist with the New York Youth Symphony in the premiere of his work *Meditation and Awakening* for percussion and orchestra. The New York Times described the work as 'engaging' praising its 'shimmering colors' and 'frenetic energy.' His music has been performed by numerous orchestras and chamber ensembles across the United States, Europe, and Asia. His works have received several awards and honours, including three BMI Student Composer Awards, two ASCAP Morton Gould Awards, and grants from the Theodore Presser Foundation and Meet the Composer. Eric is currently Assistant Professor of Composition at James Madison University in Harrisonburg, Virginia.



**Micha Hamel** (1970) is a Dutch composer, conductor and poet. He studied composition and orchestral conducting at the Royal Conservatoire in The Hague. Micha Hamel has written music for orchestras and ensembles, including the percussion group Slagwerk Den Haag, the Ives Ensemble, the Schönberg Ensemble and the Nieuw Ensemble, as well as for dance and theatre groups, for instance the Dutch National Theatre, Het Toneel Speelt and Orkater. In addition to being a composer, Micha is also an accomplished conductor. He has directed virtually all of the major orchestras in the Netherlands and is also well known as a conductor in Italy. Micha Hamel is a man of even more talents: as well as being a composer and conductor, he is also a poet. His first volume '*Alle enen opgeteld*' appeared in 2004 and won the Lucy B. and C. W. van der Hoogt Prize. He received the Jan Campert Prize for his fourth and most recent volume, *Bewegend doel*.





**Luc Van Hove**

(Wilrijk, 1957) studied at the Royal Flemish Conservatory in Antwerp, his composition teacher was Willem Kersters. He then undertook postgraduate courses at the Salzburg Mozarteum and at the University of Surrey in Guildford, UK. He has received a number of awards including the Albert de Vleeshouwer composition prize (1984), the Annie Rutzky prize as the crowning glory of his student career (1984) and the Belgian Artistic Promotion prize from SABAM (1990). He was composer in residence for the Contemporary Music Week in Ghent in 1991, the Flanders Festival in 1994 and I Fiamminghi in Campo in 1997. Luc Van Hove teaches composition and analysis at the Lemmens Institute in Louvain and at the Royal Flemish Conservatory in Antwerp.



**Hans Koolmees**

(1959) studied organ with Jet Dubbeldam, ensemble direction and arrangement under Bernard van Beurden, composition with Klaas de Vries and electronic music with Gillius van Bergeijk. As well as working as a composer, Koolmees is also a professional organist and teaches composition and instrumentation at Codarts in Rotterdam. He was artistic director of the Doelen Ensemble from 2002 until 2007 and is now chair of the Netherlands Composers' Union. His compositions have been performed by groups including the Rotterdam Philharmonic Orchestra and the Netherlands Philharmonic Orchestra, Cappella Amsterdam, the Doelen Ensemble, the Schönberg Quartet, Schönberg Ensemble, Ellen Corver, the Orchestre d'Auvergne, Calefax Wind Quintet and the Brisk recorder quartet. His opera *De Waterman*, to a libretto by Erik-Ward Geerlings, was premiered in 2009 by Muziektheater Hollands Diep.



**Rolf Martinsson**

(Sweden, 1956) studied composition at Malmö Academy of Music, Lund University under Brian Ferneyhough, Sven-David Sandström, Hans Eklund, Sven-Eric Johanson, Jan W. Morthenson and Sven-Erik Bäck. Since 1987 he has taught composition and arranging at the same academy as well as serving as artistic director for new music of the Malmö Symphony Orchestra since 2002. Rolf Martinsson has written orchestral music, solo concerts, choral music, chamber music and music for radio theatre. His music is characterised by a powerful stylistic awareness, exceptional musical craftsmanship and a highly sophisticated orchestration, for which he is much appreciated by many musicians.



**Chiel Meijering**

(Amsterdam, 1954) studied composition with Ton de Leeuw, percussion with Jan Labordus and Jan Pustjens and piano at the Amsterdam Sweelinck Conservatory. He is one of the most frequently performed Dutch composers. Meijering's output is enormous. He has written over 900 compositions so far, for almost any instrumental combination imaginable, but with emphasis on small ensemble settings. His music, written for renowned chamber music groups, is performed regularly in the Netherlands and abroad. Meijering's works are characterized by stylistic diversity. He seems to move without effort between musical worlds and genres, thus creating a different texture for each of his works. Some of them are reminiscent of pop, jazz or world music, others are written in a classical tradition or show avant-garde elements.



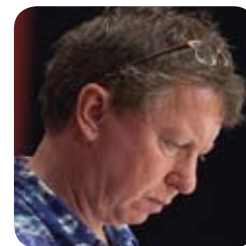
**Mladen Miloradovic**

(Belgrade, 1987) first studied cello with Dusan Stojanovic and later with Dejan Bozic at the Belgrade Music Academy. He continued his studies with Alexander Baillie at the Hochschule für Künste in Bremen. He is now studying with Xenia Jankovic at the Hochschule für Musik, Detmold where he also holds a teaching position. Mladen is a prizewinner of several cello competitions including the Vivaldi Competition and the International Competition Petar Konjovic in Belgrade, the Ignatz Pleyel prize in the ISA Music Festival in Semmering and the International Competition 'Le Noche en Madrid'. He is currently principal cellist of the Folkwang Kammerorchester in Essen. Mladen Miloradovic has composed music since he was 17 years old, when he wrote his first string quartet. He has written works to commissions from chamber music festivals in Warsaw and in Gdańsk.



**Seung-Ah Oh**

(Seoul, 1969) is a South Korean composer, now resident in the Netherlands and the USA, of mostly chamber and vocal works that have been performed in Asia, Europe and elsewhere. Oh's background is as varied as her accolades. She began her studies at Korea's Ewha Women's University. She then went on to earn her PhD in the United States, at Brandeis University, before her studies led her to the Netherlands and the Royal Conservatoire in The Hague where she studied with Louis Andriessen. Until then, her music had been rooted in the contemporary Western tradition. It was during her time in the Netherlands that she began to explore the rich musical traditions of her own heritage.



**Martijn Padding**

(Amsterdam, 1956) studied composition with Louis Andriessen, piano with Fania Chapiro and musicology at the Utrecht university. His oeuvre ranges from solo instrumental works to large-scale orchestral compositions and music theatre. His more recent works are less prone to the angular construction and pithy harmonic structure of his earlier pieces, and although Padding's music often still exhibits a technical-musical aspect, a theatrical element is increasingly evident. Padding's compositional aesthetic precludes any hierarchical relationship between, for instance, influences from popular culture and historically-based doctrines. Martijn Padding has made radio documentaries and was the longtime piano accompanist of the modern dance company of choreographer Krisztina de Châtel. He is currently teaching at the composition department of the Royal Conservatoire in The Hague.



**Richard Rijnvos**

(Tilburg, 1964) studied composition with Jan van Vlijmen and Brian Ferneyhough at the Royal Conservatoire in The Hague. He has received commissions for work from a large number of well-known groups and institutions and also makes regular appearances as a conductor. He has been Head of Composition at Durham University (UK) since 2009 and was appointed as a professor in the Faculty of Music there this year. Rijnvos received a Higher Doctorate from the same university in 2012. He has twice been awarded the prestigious Matthijs Vermeulen Prize, for *Times Square Dance* in 2000 and for *Die Kammersängerin* in 2011. He is currently the long-term composer-in-residence with the Royal Concertgebouw Orchestra. Next year, the Royal Concertgebouw Orchestra will premiere his new commissioned work *fuoco e fumo*.

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## Composers premieres



Composer/arranger and conductor of the Hello Cello Orchestra, **Tom Trapp**, grew up in New York City playing guitar, piano and drums and subsequently studied composition and orchestration at the University of Miami. Tom writes and arranges music for top artists, orchestras and ensembles throughout the world.

His arrangements are played in major concert halls and more intimate venues alike – from orchestras to jazz bands, from art songs to rock songs. He has, for instance, produced music to commission for the King of Jordan and also for the coronation of King Willem Alexander. A number of his compositions have secured him Grammy nominations and his film music has won a range of awards. He is currently a lecturer at the Conservatorium van Amsterdam.



**Calliope Tsoukaki** studied piano in Athens and composition with Louis Andriessen at the Royal Conservatoire in The Hague. Her works contain elements that refer back to her Greek roots and her love of early music. Both of these elements are to the fore in her larger-scale compositions, such as the *St. Luke's Passion* and *Oidipous*, which

gained considerable acclaim at the Holland Festival in 2008 and 2014 respectively. Many of her works represent a meeting-place for modal music, microtonality and tempered western harmonies. A number of her works have been written for small-scale forces. Calliope Tsoukaki now lectures in composition at the Royal Conservatoire in The Hague.

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**Junichi Hirokami** (Tokyo, 1958) studied conducting, piano, musicology, and viola at the Tokyo College of Music. He won the first Kondrashin International Conducting Competition in Amsterdam in 1984 at the age of 26. From 1991-1996, he was chief conductor of the Norrköping Symphony Orchestra and from 1998-2000 he held the same position at the Limburg Symphony Orchestra. He has also been principal guest conductor of both the Japan Philharmonic Orchestra and the Royal Liverpool Philharmonic Orchestra. Junichi Hirokami served as music director of the Columbus Symphony Orchestra from 2006-2008 and was appointed chief conductor of the Kyoto Symphony Orchestra in 2008.



**Judith Kubitz** studied conducting in Weimar, Paris and at the Royal Academy of Music in London with, among others, Sir Colin Davis, Sir Charles Mackerras and Mariss Jansons. She worked for the state theatres of Schwerin and Cottbus, acquiring much experience in music theatre. She has conducted performances of Verdi's *La Traviata* and Mozart's *The Magic Flute* in Berlin and of Bizet's *Carmen* and Wagner's *Flying Dutchman* in Bern. In Holland she has conducted the Netherlands Philharmonic Orchestra and the Braunschweig State Orchestra in the Amsterdam Concertgebouw.



Pianist, composer and conductor **Reinbert de Leeuw** (Amsterdam, 1938) has been involved with the Schönberg Ensemble (which later became AskolSchönberg) as conductor and artistic director since its foundation in 1974. He also conducts numerous ensembles and symphony orchestras in the Netherlands and abroad. De Leeuw is renowned for his knowledge of contemporary music. He enjoys passing on his expertise to younger musicians: he was artistic director of the Tanglewood Festival of Contemporary Music, artistic director of the Dutch National Youth Orchestra Summer Academy and also co-initiator and coach of the György Ligeti Academy for advanced conservatory students. On the occasion of his 75th birthday he received the Edison Oeuvre Prize.



**Kenneth Montgomery** (Belfast, 1943) was appointed chief conductor of the Bournemouth Sinfonietta in 1973 and later became conductor of the Glyndebourne Touring Company. His reputation also grew rapidly in the Netherlands following his 1970 debut with the Netherlands Opera Foundation, his appointment as chief conductor of the Radio Symphony Orchestra and then as chief conductor of the Netherlands Radio Choir. He has conducted operas with the Netherlands Opera Foundation, the Netherlands Opera in the Muziektheater in Amsterdam and with the Dutch National Touring Opera. In addition to his many guest appearances in France, Belgium, Italy, the USA, Canada and Australia, he also holds an appointment as artistic director of Opera Northern Ireland and with the Opera Class at the Royal Conservatoire in The Hague, where a special professorial chair has been created in his name.



**Daniel Reuss** (1961) studied choral conducting at the Rotterdam Conservatoire under Barend Schuurman and became artistic director of Cappella Amsterdam in 1990. This ensemble has acquired a prominent position in the Netherlands over recent years for both early music and the modern and contemporary repertoire. Reuss regularly works with ensembles and orchestras across Europe, including the Akademie für Alte Musik Berlin, MusikFabrik, Scharoun Ensemble, the Concertgebouw Chamber Orchestra and the Rotterdam Philharmonic Orchestra. He has made a CD of Sofia Gubaidulina's *Sonnegesang* with Collegium Vocale Ghent and Pieter Wispelwey and will be performing the same work at this Biennale, this time with Jean-Guihen Queyras and his own Cappella Amsterdam.



**Dick Verhoef** studied horn and conducting at the Rotterdam Conservatoire. His horn teachers were Ab Koster in the Netherlands and Gerd Seifert in Germany. He became a member of the Netherlands Wind Ensemble (NBE) in 1989 and principal horn player in the North Holland Philharmonic Orchestra, now the Holland Symphonia, in 1991. He has also conducted the NBE at a number of international festivals. His conducting professors included Lucas Vis, Jorma Panula and the German conductor Lutz Herbig. Dick is a coach for the jongNBE and several choirs and orchestras.



**Bas Wiegers** studied at the conservatoires of Amsterdam and Freiburg. As a violinist he was a member of the ASKO Ensemble and a frequent guest in other chamber music groups. As a conductor Wiegers has the same broad musical fascination and undogmatic orientation that marked him out as a violinist. He was guest conductor of a great many ensembles and orchestras. In 2011 he was assistant conductor of the Royal Concertgebouw Orchestra under Mariss Jansons. Bas Wiegers has participated in various international festivals such as the Gaudeamus Festival, the Huddersfield Contemporary Music Festival and the London Almeida Festival. In 2009 he received from the Kersjes Foundation the grant for conductors. Bas Wiegers is artistic director and conductor of the Netherlands Youth String Orchestra.



**Carlos A. Nicolás Alonso** (Valladolid, Spain, 1990) started his musical studies in 1998 with Frederik Driessen and Ramiro Domínguez and then went to the Conservatorio Superior de Música de Salamanca to study with Aldo Mata. He is currently a student of Lucia Swarts at the Royal Conservatoire in The Hague, and, occasionally, of Anner Bylsma, Dmitri Ferschtman, Roger Regter, Harro Ruijsenaars and Michel Strauss. He won prizes in competitions such as II concurso de Interpretación Musical (2002), Concurso Diputación de Toledo (2005 and 2007), Arte Joven Castilla y León (2010) and was a finalist in Intercentros Melómano (2011). In 2010 he was a scholar in the Castilla y León Symphony Orchestra and participated in a CD recording for Deutsche Grammophon. Carlos plays with a Thomas M. Gerbeth bow (Vienna, 2005) on loan from the collection of the Dutch Musical Instrument Fund.



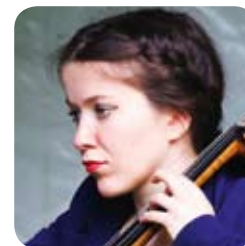
**Carolina Bartumeu** (Andorra la Vella, 1993) began her cello studies at the age of 7 with Cristina Shauquillo and Lluís Claret at the Music Institute of Andorra la Vella. In 2004 she won first prize at the 1st Contest Cadi the Orchestra Association Music Performance of La Seu d'Urgell. Later she studied at the Conservatorio Superior de Música del Liceu, Barcelona, from which she graduated in 2011. She is currently continuing her studies at the Utrechts Conservatorium with Ran Varon. Carolina took part in masterclasses of Jérôme Pernoo, Dmitri Ferschtman, Gary Hoffman, Gustav Rivinius and Gavriel Lipkind. She made her debut as a soloist with the national orchestra of Andorra aged 12. This season she performed Tchaikovsky's *Rococo Variations* with the Utrecht String Orchestra.



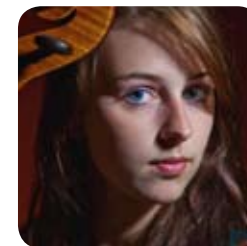
**Carlos Leal Cardín** (1989) took cello lessons from Aldo Mata, Suzana Stefanovic and Ángel Luis Quintana in his native country Spain before he moved to The Netherlands where he studied with Lucia Swarts at the Royal Conservatoire in The Hague, recently obtaining his Master's degree. During his time in The Netherlands he also took part in masterclasses of Anner Bylsma and Harro Ruijsenaars. Carlos has played with the Orquesta Nacional de España, the Orquesta de la Comunidad de Madrid and the youth orchestras of Spain and Madrid, as well as participating in the Festival of Aix-en-Provence (France), the Festival Internacional Cervantino in Guanajuato (Mexico) and numerous international festivals all over Spain.



**Rolando de la Guadalupe Fernandez Lara** (Havana, Cuba, 1990) started playing the cello aged 4 under the guidance of his father. He attended masterclasses of Rafael Wallfish, Leonid Gorokhov, Sol Gabetta and others. He is currently studying with Alexander Petrasch at the conservatoire in Maastricht. Rolando has performed as a soloist with several orchestras since he was 10 years old, playing the cello concertos of Dvořák, Elgar, Haydn and Saint-Saëns, as well as Tchaikovsky's *Rococo Variations*. In 2013 Rolando received honourable mention from the Leoš Janáček International Cello Competition 2013 and has appeared in the concert series 'Masters On Stage' with pianist Jeroen Riemsdijk. His Piano Trio GIL, with Ieva Dudaite and Alfredo Reyes Lougonova, was a finalist of the 2014 Storioni Competition



**Anastasia Feruleva** (1992) started her musical education aged 5 in her native country Russia with Tatyana Demsheva. Between the ages of 14 and 18 she continued her studies at the conservatoire in St. Petersburg with Elena Dernova and Vadim Messerman. She is currently studying with Larissa Groeneveld at the Royal Conservatoire in The Hague. Anastasia was a laureate of the International String Competition in St. Petersburg, and took part in international music festivals in Norway and Germany. She was principal cellist of the Dutch National Youth Orchestra during their winter tour of 2013. As a soloist with orchestra Anastasia performed works of Dvořák, Lalo and Vivaldi. She plays a Rombouts cello, kindly provided on a loan basis.



**Wytske Holtrop** (1994) has been playing the cello since she was 6. At the age of 12 she entered the Junior Talent Class of the Prins Claus Conservatoire in Groningen and the ArtEZ Conservatoire in Zwolle. She has been a student at the Royal Conservatoire in Brussels since September 2012, studying with Jeroen Reuling. She has attended masterclasses given by Natalia Gutman, Richard Aaron, Michel Strauss, Pieter Wispelwey, Gavriel Lipkind, Gary Hoffman and others. Wytske was principal cellist of the Haydn Youth String Orchestra, the Junior Eems-Dollard Philharmonie and the Netherlands Youth Orchestra. She also appeared as a soloist with the Frisian Youth Orchestra. She is a member of the string quartet Farfalle. Wytske plays a cello built in 2011 by the Brussels maker TF and a bow made by C. Jochen Schmidt, of Dresden, on loan from the collection of the National Musical Instrument Fund.



**Bas Jongen** (1992) started playing the cello at the age of 5. His studies continued with Maarten Mostert in the Junior Talent department of the Conservatorium van Amsterdam. In 2007, he was admitted to the class of Valter Dešpalj at the Academy of Music in Zagreb, where he was also taught by Karmen Pečar and Krešimir Lazar. He has attended masterclasses given by Frans Helmerson, Jens-Peter Maintz, Ralph Kirschbaum, Wolfgang Emmanuel Schmidt, Anner Bijlsma, Thomas Demenga, Natalia Gutman and Dmitry Ferschtman. Since 2010, he has been studying with Reinhard Latzko in Vienna. He has won many prizes, including the 1<sup>st</sup> Audience and Press Prize at the Princess Christina Competition in 2006. Bas plays an instrument by Hendrick Jacobs (Amsterdam, circa 1690), on loan to him from the Dutch National Musical Instrument Fund.



**Irene Kok** began her studies with Jeroen Reuling as a member of the junior talent class of the ArtEZ conservatoire. She is now studying with Jeroen den Herder at the Conservatorium van Amsterdam. Irene has attended masterclasses with Gary Hoffman, David Geringas, Anner Bijlsma, Jontcho Bayrov, Lilia Schultiz, Uzi Wiesel and Vladimir Perlin. She won the first prize at the Princess Christina Competition and also won the Cello Euro Competition in 2012. She was a finalist in the 17th Kiejstut Bacewicz International Chamber Music Competition in Poland. Irene has been accepted into the Master Academy of the Netherlands Philharmonic Orchestra for season 2014/15. She plays a cello made by Marino Capicchioni in 1964, which is on loan to her from the National Musical Instrument Fund.



**Emma Kroon** (1994) started playing the cello at the age of 4. She was a student of Monique Bartels at the Young Talent Classes of the conservatoires in The Hague and Amsterdam and in 2012 continued her studies with Maarten Mostert at the Conservatorium van Amsterdam. Emma was principal cellist of Coosje Wijzenbeek's string orchestra the Fancy Fiddlers. With this orchestra Emma gave concerts as a soloist all over the Netherlands and also in France, Switzerland, Austria and Germany. She performed during such festivals as the Grachtenfestival Amsterdam, Kamermuziekfestival Utrecht and Festival 'Next Generation' (CH). She participated in masterclasses of Richard Aaron, Anner Bijlsma, Malcolm Bilson, Dmitry Ferschtman, Jérôme Pernoo and Pieter Wispelwey, made possible in 2011 and 2013 by a scholarship of The Van de Ende Foundation.



**Rosette Kruisinga** (1989) started playing the cello at the age of 6, taught by Alison Mcrae. She later studied with Lenian Benjamins at the Musical Talent Academy in Utrecht and with Jeroen den Herder at the then Sweelinck Conservatorium in Amsterdam. She is presently a student of Johannes Goritzki at the Conservatoire de la Suisse Romande in Lugano. In 2009, Michael Tilson Thomas chose Rosette to be principal cellist of the YouTube Symphony. She appeared as a soloist in Boccherini's Cello Concerto in G major, with the Rijnmond Chamber Orchestra in Rotterdam in 2010. Over the years Rosette has appeared in several European countries and taken part in a number of summer courses. She plays a cello made by Saskia Schouten in 1998.



**João Paulo Morais Valpaços** (Portugal, 1994) started his musical career in 2006 studying with David Cruz and later with Ricardo Ferreira. In 2011 he obtained a *Mention of Honor* in the 13<sup>o</sup> Concurso Santa Cecilia in Porto, Portugal and in 2013 he won the 2013 Britten Cello Competition in Zwolle, Netherlands. He also participated in masterclasses with Dmitry Ferschtman, Gavriel Lipkind, Maria de Macedo, Aram Talalyan, Paulo Gaio Lima and Aldo Mata. He performed Tchaikovsky's *Rococo Variations*, and Haydn's First Cello Concerto in C with orchestra. João is currently studying with Ran Varon at the Utrecht Conservatoire.



At 12 years of age **Boris Nedialkov** (Sofia, 1992) was accepted as a pre-student at the University of Music and Performing Art in Mannheim, where he still continues his studies in the class of Michael Flaksman and Jelena Očić. He has participated in masterclasses with Antonio Meneses and David Geringas at the Accademia Chigiana in Siena and Bernard Greenhouse at the Kronberg Academy. His successes include a first prize in the Young Virtuosi Competition in Sofia (2004), second prizes at the Antonio Janigro Cello Competition in Croatia (2004) and the International David Popper Cello Competition in Hungary (2006), and another first prize at the Silvio Omizzolo Competition in Padua (2008). He performed as a soloist with such orchestras as the Sofia Philharmonic, Classic FM Radio Orchestra and the Mannheimer Philharmoniker.



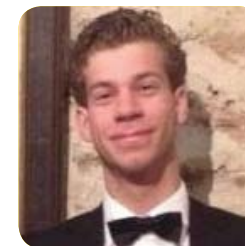
**Jan Oppelaar** started learning the cello with Floris Dercksen at the Utrecht Centre for the Arts when he was 8. He has been a student at the Musical Talent Academy since September 2013, where he receives lessons from Ran Varon. Jan won the third prize at the regional final of the Princess Christina Competition, in Den Bosch, in January of this year. He has been a member of the Netherlands Youth Orchestra since November 2013. He joined the Gióvani Quartet Zeist in September 2014 and will be appearing as soloist with the Trajectum Chamber Orchestra in the spring of 2015. Jan lives in Utrecht and is in his fourth year at the Christelijk Gymnasium in that city.



**Mireia Peñalver Guilleumes** (1993) started her music studies at the age of 8 in Barcelona. She is currently studying with Jan-Ype Nota at the Prins Claus Conservatoire in Groningen. She participated in masterclasses with Antonio Meneses, Leonid Gorokhov, Xenia Jankovic, Damien Ventula, Edith Fischer, Stanislav Pocheikin and Peter Nagy. Both as a chamber musician and as a soloist, Mireia Peñalver has won many prizes and has appeared in the major concert halls of Catalonia. At sixteen, she performed Tchaikovsky's *Pezzo Capriccioso* as a soloist. She took part in several festivals, including the European Chamber Music Festival 'Eurotreff' in Germany and the Semaine Internationale de piano et musique de chambre in Blonay, Switzerland, where she was selected to perform with her piano duo.



**Anton Mecht Spronk** (1994) was given his first cello lessons by his father, Frank Spronk, at the age of 4. When he was 12, he went to the Royal Conservatoire in The Hague to study with Monique Bartels and then moved to the Conservatorium van Amsterdam. He is currently studying for his Bachelor's degree in Zurich with Thomas Grossenbacher. He has also attended masterclasses with Colin Carr, Valter Despalj, Anner Bijlsma, Jens Peter Maintz, Wolfgang Emanuel Schmidt, Troels Svane and László Fenyő. Anton won the first prizes at the SJMN National Competition in 2003 and 2009 and at the national final of the Princess Christina Competition in 2010. Anton plays a cello that he has on loan from Sol Gabetta.



**Simon Velthuis** was born in 1992 in Haaksbergen and started taking cello lessons at his local music school at the age of 9. One year later, he was having monthly cello lessons from Maria Hol. Three years after this, he was accepted into the young talent department in Enschede, where he was taught by Paul Uyerlinde. At the age of 16, his pre-college studies continued at the conservatoire in Zwolle under Jeroen Reuling. He is now three years into his performance course at the Conservatorium van Amsterdam, studying with Floris Mijnders. Simon has attended masterclasses given by the likes of Marcio Caneiro, Pieter Wispelwey, Gavriel Lipkind and Dmitry Ferschtman. He has played in a number of orchestras including the Netherlands Youth Orchestra, appearing as a member of this in a range of concert halls at home and abroad including the Concertgebouw in Amsterdam and the Vienna Musikverein.

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## information


<b>How to get there</b>	137
<b>Food &amp; drink</b>	137
<b>Organisation</b>	138
<b>The Cello Biennale Amsterdam wishes to thank</b>	139

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## How to get there

### Public transport

The Muziekgebouw aan 't IJ is about 10 minutes' walk from Central Station. From Central Station: taking tram 26 towards IJburg, the first stop is the Muziekgebouw / Bimhuis. Those with restricted physical movement are recommended to alight one stop further on (Piet Heinkade stop), due to the steep incline of the pedestrian bridge to the Muziekgebouw aan 't IJ, and approach the main entrance of the Muziekgebouw aan 't IJ by way of the Passenger Terminal Amsterdam (PTA) and the Mövenpick Hotel.

### By car

From the eastern ring road A10, take the S114 turn-off marked "Centrum". Then drive through the Piet Hein tunnel. Veer right at the end of the tunnel, towards Central Station. After the third set of traffic lights, take the second road off to the right. The entrance to the parking garage is in front of the Passenger Terminal Amsterdam. From Haarlem, follow the S103 towards Central Station via Van Diemenstraat. Drive along the back of Central Station and, after about 500 metres, you'll see the Muziekgebouw aan 't IJ on your left.

### Parking

The Passenger Terminal Amsterdam (PTA) is just beside the Muziekgebouw aan 't IJ. Below it there is a parking garage (for more than 500 cars, costing €4 per hour). A good alternative is the manned Zeeburg Park+Ride, with connections to free public transport; on tram 26 to Central Station, the fourth stop is for Muziekgebouw / Bimhuis. The charge is €8 per day. See [www.parkeren-amsterdam.com](http://www.parkeren-amsterdam.com).

Are you planning a 'Biennale day', and likely to be spending more than 5 hours at the Muziekgebouw? Then you can park quite inexpensively in Parking Centrum Oosterdok. This is just 6 minutes' walk from the Muziekgebouw. You'll pay €1.50 per 20 minutes for the first 5 hours of parking. After 5 hours, there's a fixed charge of €10 per 24 hours.

See: <http://www.parkingcentrumoosterdok.nl/overparking-centrum/>

Address: Oosterdoksstraat 150, 1011 DK Amsterdam.

## Food & drink

Try the new and specially built **Brasserie Biennale** in the atrium of the Muziekgebouw aan 't IJ for drinks, snacks, lunch and dinner. The Brasserie opens at 11.30.

For a more extensive menu, why not try the **Zouthaven restaurant** inside the Muziekgebouw aan 't IJ itself? After the evening concerts, you can have some supper here and enjoy the Cello Lounge, which will be appearing in the restaurant every evening. The kitchen remains open until 23.30. The Zouthaven restaurant is serving a special Biennale menu, or you can opt for the à-la-carte menu. For reservations, please contact +31 (0)20-7882090 or [www.zouthaven.nl](http://www.zouthaven.nl)

For the six mornings of *Bach & Breakfast* (19, 20, 21, 23, 24 and 25 October), you can have your breakfast here from 08.45 with coffee or tea, a croissant and fresh juice in the main foyer or Foyer Deck 1. Your breakfast is included in the price of the concert ticket (€15).

The **Silk Road restaurant** is located in the Mövenpick Hotel, just beside the Muziekgebouw. For reservations, please contact +31 (0)20-5191200, [www.silkroad.nl](http://www.silkroad.nl).

## Cello Biennale Amsterdam in image & sound

The Biennale's media partner, Omroep MAX, will be broadcasting a large number of concerts, including some live broadcasts. There will also be a webcast of the Opening Concert, which can be seen and heard on the website of (Dutch) Radio 4. Since 2012, Biennale TV has been on hand to report on the festival. You can see the team – Beitske de Jong and Nander Cirkel – at work both in front of and behind the screen during the festival. Take a peek while they're busy editing the Biennale Journal, which is shown every day on the website, the YouTube channel and the Facebook page.

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**Dorien de Bruijn** production / volunteer coordinator  
**Tjakina Oosting** production Hello Cello Orchestra, Hello Cello Days and schools' project The Storming  
**Nellie Cornelisse** production Main Foyer & Foyer Deck  
**Claire Reeves** publicity  
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**Saskia Törnqvist** editor festival book  
**Gerard Boltje** finances  
**Mirjam van Hengel** production Cello & Poetry  
**Ellen Kromhout** furnishing building and Cello Coupé  
**Sarafina Sap** website, internal communication

## And with assistance from:

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An ever-increasing circle of steadfast friends supports the Biennale with single or annually recurrent gifts. Their contributions form an indispensable element of the foundations of the Amsterdam Cello Biennale. The Biennale expresses its thanks to the many friends and donors who form the Casals, Rostropovich, Feuermann, Du Pré and Boccherini Circles.

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Piet Heinkade 5, 1019 BR Amsterdam  
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The 6th Cello Biennale Amsterdam will be held from **Friday 21 to Saturday 29 October 2016**. There will be a 'sneak preview' of the 6th Biennale on Saturday 31 October 2015



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A close-up photograph of a cello, showing the scroll, pegbox, and upper body. The cello is dark in color and has a polished finish.

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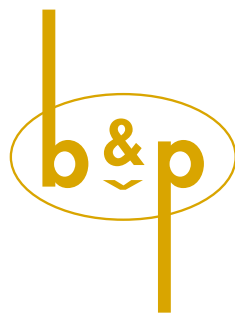
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