

7TH

CELLO BIENNALE AMSTERDAM 2018



Festival report



Ashley Bathgate



Claron McFadden & Harriet Krijgh



Giovanni Sollima



Jordi Savall

The seventh Cello Biennale: The Power of Music!



The Cello Biennale 2018 revolved around the power of music, and even just based on the sheer amount of visitors, that power became clear. During the 10 festival days, which saw 94 concerts, performances, masterclasses, lectures, and presentations take place in the Muziekgebouw and Bimhuis, the total amount of visitors reached 31.655.

With an average seat capacity of 91% many concerts were sold out, both in the Muziekgebouw and Bimhuis. Outside, an intimate stage was built for a number of extra house concerts: the Tiny Cello House.

Through an online public survey, visitors rated the festival with an impressive 8,7 out of 10.

Featuring Jordi Savall and Giovanni Sollima as artists in residence and with a special focus towards the New York composer trio Bang on a Can, the festival presented 15 world premieres, 4 meetings revolving around The Power of Music, hosted 50 soloists from all over the world and from the Netherlands, 6 orchestras, and 10 ensembles, travelling through the entire musical spectrum: from early music, established classical repertoire, and contemporary music to pop, jazz, impro, and music from far away countries and cultures.

For the first time, the audience had a choice for the evening concerts between two locations. In the Main Hall, the classical cello was shining as always, and in the Bimhuis one could discover the best of non-classical, international cello underground during the new CELLOFEST.

cover: Abel Selaoe

The National Cello Competition

The National Cello Competition is an essential part of the Cello Biennale. Students under 27 from or studying in the Netherlands are given the opportunity every two years to present themselves in front of an international, renowned jury. The winner of the National Cello Competition 2018 was 19-year-old Eline Hensels.

International

International cellists all know each other but don't always get the chance to encounter each other in person. At the Cello Biennale Amsterdam, they get that opportunity. Old friendships are reinforced and new ones are created. Musicians and visitors from 26 different countries made this festival an international meeting point. Groups of students from conservatories from ten major cities – from Beijing to Rome – added to that international atmosphere.

Anticipating the festival

Various events preceded the festival, such as the **Sneak Preview**, the third edition of **Cello&Film** in EYE, the publication and presentation of a new children's book in the Amsterdam Public Library, the **Hello Cello Days** in Zwolle, Amstelveen, The Hague, and Eindhoven, and **De Bestorming** (The Storming) at primary schools across Amsterdam and, for the first time, also in Zwolle, The Hague, and Eindhoven.

The Power of Music

A number of extra events took place revolving around the festival theme The Power of Music. In collaboration with organisations that apply music in less-fortunate areas (Musicians without Borders and Sounds of Palestine), the Cello Biennale welcomed to the festival groups of cello-playing children from the Palestinian refugee camp Aydah and from a gang-terrorized area in El-Salvador, to take part in the Hello Cello Orchestra. In Groningen, the project *The Cello as a Welcome* was launched, where children of refugees with a residence permit receive cello lessons for two years, together with Dutch children, so they can participate in the Hello Cello Orchestra in 2020. Another project, *Give an Encore*, launched in collaboration with Vluchtelingenwerk Nederland, allowed refugees to attend the Cello Biennale for free.

Financial

The seventh Cello Biennale Amsterdam was made possible through contributions from the Amsterdams Fonds voor de Kunst, Fonds Podiumkunsten, by principal benefactors Fonds 21 and VSBfonds, by sponsors, private foundations, by the Casals Circle, and by numerous donations of our many friends.

Programming and Concerts



Ashley Bathgate, Kristina Blaumane, Maya Fridman, Mela-Marie Spaemann, Geneviève Verhage



Cello Octet Amsterdam, Cellokrijgers



Ibn Battuta



Naoko Sonoda, Jovica Ivanovic, Hayoung Choi, Ivan Karizna, Santiago Cañón Valencia

The Power of Music

The theme of the 7th Cello Biennale Amsterdam was **The Power of Music**.

In a time where the importance of culture and arts, both here and in many other countries, doesn't always seem self-evident, the Biennale made an effort to prove otherwise – through its concert programmes as well as through lectures and interviews titled *Let's Talk*, among many other events and activities.

In his article 'Music, the only 'tangible' Wonder', published in the Festival Book, Bas van Putten describes how for Beethoven music was his last gripe during his inner crisis, and how Schumann used his music to fight lunacy. Not only was music by Beethoven and Schumann often included in concert programmes, many programmes also were concretely themed around **The Power of Music**, like in the programmes *Faith, Hope, and Comfort*, and *Friendship, Resistance, and Protest*. The *artists in residence*, Giovanni Sollima, Jordi Savall, and the composers of Bang on a Can were the first to speak about their connection with the theme during the first *Let's Talk* interview.

Artists in Residence

Italian cellist and composer **Giovanni Sollima** played a prominent part in this year's Biennale. After a captivating rendition of the *Sonata in G minor* by the composer he rediscovered, Giovanni Battista Costanzi, Sollima completely let himself go at the Opening Concert in an impassioned performance of *Wild Love* by Frank Zappa. The next evening, he performed his own double cello concerto *Antidotum* with young Russian cellist Anastasia Kobekina and the Netherlands Philharmonic Orchestra, after which he was awarded the Anner Bijlsma Award.

On the last day, Sollima performed two of his original new compositions together with Holland Baroque, along with works by Costanzi, which had never been performed before.

Legendary **Jordi Savall**, viola da gamba player, leader of the ensemble Hesperion XXI, and UNESCO *Artist for Peace*, was an honorary guest at this year's Biennale.

In his programme *Ibn Battuta*, which includes non-Western instruments, he gave voice to music that the 'Arabian Marco Polo' Ibn Battuta may have heard on his travels. In *Tous les Matins du Monde* – also the soundtrack of the movie with this title – he managed to move many cello lovers with the beauty of the viola da gamba.

A unique part of the Cello Biennale was taken by the New York composer trio **Bang on a Can**. Julia Wolfe, Michael Gordon, and David Lang all three composed new works for the cello in honour of the Biennale. They also brought their own band, the Bang on a Can All-Stars, which performed a Take Five programme with a special focus on cello music.

World Premieres

Following the Biennale's commissions, this year's festival saw no less than fifteen premieres of new works.

At the Night Concert on the first Saturday, the Cello Octet Amsterdam – after premiering *Angeli* by Joey Roukens at the Opening Concert together with Wishful Singing – performed the new work '8', written for them by Michael Gordon. A meditative work, performed at midnight in a special setup in the Main Hall, where the audience was seated or lying down on pillows surrounding the octet.



Ecce Cello



Mischa Maisky



Arnau Tomàs



Jordi Savall & Hespèrion XXI



Kian Soltani



Roel Dierckx & Nieuwe Philharmonie Utrecht



Jam session with Emile Visser & Annie Tångberg



The Visit

Jörg Brinkmann Trio



The Eric Longworth Project

Maarten Vos

CELLOFEST

For the first time in the Cello Biennale's history, it was physically impossible to follow every single part of the festival programme. Eight evenings featured a new item in the Bimhuis, which took place at the same time as the evening concerts in the Main Hall: the inaugural CELLOFEST. Sixteen highlights from the international cello underground (two sets every evening) attracted a mostly new audience. Some regular visitors found it difficult to choose between the Cello Concerto of Dvorak and BartolomeyBittman or between the Elgar Concerto and the unique band NES ...



Chesaba

Harald Austbo

Kamancello

Michael Gordon also wrote a cello solo piece commissioned by the Cello Biennale, *House Music*, to be performed in a living room setting. Specially for this composition, the Cello Biennale had a *Tiny Cello House* built on the terrace of the Muziekgebouw, in which Ashley Bathgate, the cellist of the Bang on a Can All-Stars, gave four incredible performances of a demanding though captivating and moving composition. Julia Wolfe composed *Wind in my hair*, a virtuosic cello concerto for Jakob Koranyi and the Residentie Orchestra. David Lang wrote *prayers for night and sleep* for singer Claron McFadden, Harriet Krijgh, and Amsterdam Sinfonietta. The singing voice proved to be the main part here, and the solo cello part for Harriet Krijgh was composed as a part of the minimalistically orchestrated piece. Jacob ter Veldhuis collaborated closely with cellist Quirine Viersen and wrote the impressive and enthusiastically received *Glacier* for cello solo. On Thursday night, no less than three works were premiered. Together with the Antwerp Symphony Orchestra led by the young and talented Finnish conductor Klaus Mäkelä, Jean-Guihen Queyras gave the world premiere of the new cello concerto by Wim Henderickx, and Alban Gerhard gave the first Dutch performance of the cello concerto by Australian composer Brett Dean. Preceding these cello concertos, Cello Quartet Ferschtman performed *Damokles*, a newly composed cello quartet by young Dutch composer Mathilde Wantenaar.

New Names
In addition to the many people appearing at CELLOFEST, the 'classical' cello world lent the festival numerous gems. The winner of the Queen Elisabeth Competition 2017, Victor Julien-Laferrière, gave his first solo performance with orchestra in the Netherlands, the Armenian star Narek Hakhnazarian gave a sizzling performance of Khachaturian's Concerto-Rhapsody, and Sheku Kanneh-Mason, England's most beloved cellist – especially since his performance at the Royal Wedding – gave a convincing performance of Shostakovich's beautiful cello sonata. The Kronberg Academy, Germany's string institute for international top talent and the Biennale's partner for years, brought a worthy delegation including two Queen Elisabeth Competition laureates. With orchestras such as the Antwerp Symphony Orchestra and ensembles like Hesperion XXI, Ensemble Shiraz, the Atlas Ensemble, and Wishful Singing, the diversity among performing musicians at the festival was strong.

And more
A particular highlight of the festival was a smashing performance of *With a Blue Dress on*, a spectacular work by Julia Wolfe, based on an American folk song, for five female cellists who are also singing at the same time. The tenacious cast of Ashley Bathgate, Maya Fridman, Mela Marie Spaemann, Kristina Blaumane, and Geneviève Verhage left no doubt as to what 'women power' looks like. The Biennale rarely repeats a production, but an exception was made for *Nomads* by Joël Bons. This work, commissioned by the Cello Biennale, was a huge success in 2016 and fitted perfectly within the festival theme of 2018 - The Power of Music. The audience and the press were wildly enthusiastic about *Nomads*.



Cellokwartet Ferschtman



Narek Hakhnazaryan



Cello Company



Jakob Koranyi & Residentie Orkest



Harriet Krijgh



Lidy Blijdorp



Jacob ter Veldhuis & Quirine Viersen

The performance was again a great success and was completely sold. Extra special was that just before the concert artistic director of the Cello Biennale Maarten Mostert was called from America that Joël Bons was awarded the Grawemeijer Award 2019 for *Nomads*. The Grawemeijer Award is a major international music prize of 100,000 dollars which is often called the 'Nobel Prize of Music'.

New York Times: A Border-Crossing Work Wins One of Music's Biggest Prizes

With nationalism on the rise around the world — Britain planning to leave the European Union and the Trump administration sending troops to the southern border of the United States — one of contemporary music's most prestigious prizes is being awarded to a work that crosses cultural borders.

Joël Bons, a Dutch composer, has been awarded the 2019 Grawemeyer Award for Music Composition for 'Nomaden', an hourlong work featuring a cellist and an ensemble playing a wide array of instruments from across Asia, the University of Louisville in Kentucky, which awards the prize, announced Monday. 'Nomaden', which was written for the French cellist Jean-Guihen Queyras and the Atlas Ensemble, a group of 18 musicians from Asia, the Middle East and Europe, had its premiere at the Cello Biennale in Amsterdam in 2016, where it was received enthusiastically. It pairs its cello soloist with musicians who play instruments from China (erhu and sheng), Japan (sho and shakuhachi), India (sarangi), Turkey (kemenche), Armenia (duduk), Iran (setar) and Azerbaijan (tar and kamancha).

Cello Coupé

Cello Coupé has become the popular traditional finale of the Cello Biennale Amsterdam, where all present soloists present themselves one last time in a casual and playful Paris Grand Café setting to a sold-out hall. Klengel's well-known *Hymne* for 12 cello was performed, Nicolas Altstaedt and Giovanni Sollima played a lesser-known movement of a Vivaldi concerto with Amsterdam Sinfonietta, which made a soundless transition into a silent part of *Das Buch* by Pēteris Vasks with Kristina Blaumane playing the moving solo part. Romantic music by Anton Arenski performed by Reinhard Latzko and Noriko Yabe was alternated with a hilarious performance by CELLOFEST cellist and video artist David Fernández (Ecce Cello) and with South African cellist Abel Selacoe with his trio Chesaba.

The cherry on the cake was a great surprise at the end of the evening. The last piece of music had already started, when suddenly Amsterdam's deputy mayor Marjolein Moorman appeared on stage to present to the extremely surprised artistic director Maarten Mostert a Royal Decoration, awarded to him for his services to the cultural world as founder of the Cello Biennale Amsterdam, of Amsterdam Sinfonietta and as a long time professor at the Conservatory of Amsterdam. This brought a celebratory end to a festival edition in which not only the cello, but also the great power of music was experienced in every corner of the Muziekgebouw and the Bimhuis.



Yoram Ish-Hurwitz & Mick Stirling



Sheku Kanneh-Mason & Alexander Warenberg



Cello Coupé



The three laureates



Amke te Wies



Kalle de Bie



Irene Enzlin



Pieter de Koe



Eline Hensels



João Valpaços



Liesbeth Bosboom



Sara Novoselić



Tom Feltgen



Renée Timmer



Carmen Bruno



Melle de Vries



Emma Warmelink



Simon Velthuis

7th NATIONAL CELLO CONCOURS

Every year, the Biennale sees a growing number of students from across the globe, coming with their teachers who perform at the festival as soloists. The contacts they make at the festival as a result often greatly impact the direction of their studies and development.

For young cellists from or studying in the Netherlands, the **National Cello Competition** is the ultimate opportunity to present themselves to an international jury and a curious audience. Twenty eight young cellists applied for the preliminary round in June, which took place in the Bimhuis. The jury for the preliminary round was made up by Sven Arne Tepl (chair), Reinhard Latzko, Monique Bartels, and Jan-Ype Nota. Fifteen cellists were admitted into the First Round which took place on October 19 and 20. The cellists presented a programme of Boccherini, Fauré, and Chopin, along with a commissioned new work by Theo Loevendie, *Celloquio*.

The six selected semi-finalists all played Debussy's cello sonata, *Alone* for solo cello by *artist in residence* Giovanni Sollima, one of Beethoven's variation works, and a slow movement of a romantic sonata.

The demanding cello concerto by Schumann was programmed in the Final Round, on Friday, October 24, performed by all three finalists with the Conservatory of Amsterdam Symphony Orchestra led by Dirk Vermeulen.

Laureates of the National Cello Competition 2018

- First Prize **Eline Hensels** (1998)
- Second Prize **Amke te Wies** (1994)
- Third Prize **Irene Enzlin** (1993)

The *First Prize* and the *Audience Prize* were awarded to **Eline Hensels**, a student at the Conservatory of Maastricht. The *Second Prize*, the prize for the best rendition of the commissioned work – *Celloquio* by Theo Loevendie – and the *Start in Splendor Prize* were all three awarded to **Amke te Wies**, a student of the Conservatory of Amsterdam. The *Third Prize* was given to **Irene Enzlin**, cellist of the Delta Trio, and an alumna of the Menuhin School in London, in addition to studying in Salzburg and Paris. **Tom Feltgen**, a young cellist from Luxembourg studying in Amsterdam, was given the *Incentive Prize*.

Jury National Cello Competition 2018

- Monique Bartels (Netherlands)
- Kristina Blaumane (Latvia)
- Matt Haimovitz (Israel/USA)
- Reinhard Latzko (Germany)
- Arnau Tomàs (Spain)
- Chu Yi-Bing (China)
- Sven Arne Tepl (The Netherlands, chair)
- Patty Hamel (The Netherlands, secretary)

The Prizes

Each laureate was given a prize in cash which must be spent on their studies or on their career development. Additionally, the Cello Biennale aims to support the laureates in planning their further development and career. The winner, Eline Hensels, is offered an **extensive concert track** consisting of a minimum of 25 concerts, and will **give solo performances** with three different orchestras: the Netherlands Philharmonic Orchestra, the Netherlands Symphony Project, and the VU Orchestra.

Sena Performers is offering the winner a sum of € 5.000,- in order to produce a debut album. Another important prize for the three finalists is made up by an offer of the prestigious **Kronberg Academy** in Germany, for all

three to receive masterclasses at the institute. Furthermore, the finalists are given a professional **photoshoot** by photographer Sarah Wijzenbeek, and are given a Cello Air 3.9 cello case in their favourite colour by **Gewa Music**. Amke te Wies, the winner of the **Start in Splendor Prize**, is given the opportunity and the budget to put herself forward as a cultural entrepreneur on a professional stage. She will organise and present a concert in which she herself is responsible for the programme as well as the marketing process and finances. Lastly, each competitor is given a set of Kaplan strings by **D'Addario**.



Jury National Cello Competition 2018



Reinhard Latzko



Michel Strauss



Giovanni Sollima



Job Cohen & Giovanni Sollima

Masterclasses

On top of being a great meeting point for international soloists, the festival is the place to be for international cello students. The international masterclass programme offered a stage to students from Barcelona, Freiburg, Zürich, Geneva, Vienna, Paris, and Beijing. The masterclasses are well-attended: no less than eight of the twelve masterclasses were sold out. Over the course of six festival days, the masterclasses were given by 12 internationally renowned cellists who were at the festival giving concerts or judging the competition. The masterclasses were given by Jakob Koranyi, Colin Carr, Giovanni Sollima, Jordi Savall, Kian Soltani, Jean-Guihen Queyras, Nicolas Altstaedt, Michel Strauss, Chu Yi-Bing, Roel Dieltiens, Reinhard Latzko, and Matt Haimovitz.



Chu Yi-Bing



Kian Soltani



Colin Carr



Nicolas Altstaedt



Roel Dieltiens

The Anner Bijlsma Award for Giovanni Sollima

In 2014, the grand old man of the Dutch cello world, Anner Bijlsma, turned 80. In his honour, the Cello Biennale decided to give an extra boost to their input in the development of young talent, and founded a new international oeuvre award, the *Anner Bijlsma Award*. This cash prize of 50.000 euro is awarded at least once every four years to a person or institution that has been of exceptional service to the cello or the cello repertoire. The money is meant to be spent on the development of talent and education in the cello world.

Giovanni Sollima

The first Award was given to Anner Bijlsma himself during the Cello Biennale 2014. In 2018, during this year's Cello Biennale, the Anner Bijlsma Award was given out a second time. On Friday evening, October 19, after a magical performance of his own concerto for two cellos and orchestra, together with Russian cellist Anastasia Kobekina and the Netherlands Philharmonic Orchestra, the Italian cellist and composer Giovanni Sollima (Palermo, 1962) received the Anner Bijlsma Award from Job Cohen, chair of the Anner Bijlsma Award Foundation.

Job Cohen: *'The Anner Bijlsma Award is awarded once every few years when an exceptional candidate appears. And he has appeared indeed. Or rather, he has been here for a long time already, and the time is past due to honour him with this Award.'*

The Italian cellist Giovanni Sollima is a perfect mix of researcher, performing musician, and composer. He is widely regarded as a cellist of the highest quality. His technical abilities have no limit, and combined with total musical freedom and originality, and a large dose of energy, make every performance an experience to remember. As a composer, Sollima has developed his own unique language. His curiosity and interest in other cultures and styles have yielded absolute masterworks. As a researcher, he has managed to resurface and bring to the public the works of Italian composer and cellist Giovanni Costanzi (1704-1778).

Maarten Mostert, artistic director of the Cello Biennale Amsterdam: *'Giovanni Sollima is a free spirit, and the definition of an artist. The man is quite a genius, an incredible cellist, he composes, he performs with Yo-Yo Ma, does crazy things like playing a cello made of ice, he captivates whole cities with his project 100Cellos, he is the great idol of young talent, and on top of that, a wonderful person.'*

Role model & inspiration

For many young cellists, Sollima is a prime role model. They want more than a heroic Dvořák concerto or a sensitive Schumann concerto. Their shining example is Giovanni Sollima, who excels in many styles of music, from early music to pop. Sollima intends to use the prize money to stimulate and inspire the younger generation of cellists. He wants them to experience the musical benefits of improvisation, composition, and entrepreneurship. He shall select a number of talented young cellists and offer them a collective development trajectory to create their own music. That music will be recorded for a series of CDs.

Anner Bijlsma Award Foundation

The board of the Anner Bijlsma Award Foundation is formed by Job Cohen-chair, Julienne Straatman-vice chair, Marjoleine de Boorder, Irene Witmer, and Anton Valk.

Founders of the Anner Bijlsma Award

The Anner Bijlsma Award has been made possible by gifts from private contributors. Many thanks are extended to Aart van Bochove, Ferdinand ter Heide, Björn Oddens and Marnix Godschalk, Fritz and Maren Schröder, Julienne Straatman and Robert Bausch, and Elise Wessels.

The sculpture of the Anner Bijlsma Award

In addition to the prize in cash, the winner of the Anner Bijlsma Award receives a sculpture designed and made by artist Elena Beelaerts. The artwork was inspired by Anner Bijlsma's baroque cello. Beelaerts was struck by Bijlsma's relaxed bow hold. She made a sculpture in which the musician comes together with the instrument and the music. The work was made possible through a donation by Julienne Straatman and Robert Bausch.



Hello Cello Orkest, Sietse-Jan Weijenberg & Tim Kliphuis



Cello Octet Amsterdam, Cellokrijgers



De Bestorming



Children's concert Vurenhout en Ebbenhout



Stimulating cello playing and classical music in children and teenagers

Hello Cello is the Cello Biennale's education programme. Hello Cello introduces children and teenagers to the cello, teaches them how to play together, and promotes classical music at elementary schools. Hello Cello includes the Hello Cello Orchestra, the Hello Cello Days, De Bestorming, new music theatre performances for young children, and the Cello SoundLab.

Hello Cello Orchestra

143 children and teenagers from across the country played together in this huge zooming cello orchestra on Saturday, October 20. For this performance, the Hello Cello Orchestra learnt new music composed specially for the occasion by jazz violinist and composer Tim Kliphuis. The soloist was the principal cellist of the Netherlands Chamber Orchestra, Sietse-Jan Weijenberg.

This edition of the Hello Cello Orchestra was made extra special by the addition of 14 young cellists from the Palestinian refugee camp Aydah and from a gang-terrorised area in El Salvador. With the help of *Musicians without Borders* and *Sounds of Palestine*, they visited Amsterdam for a week and followed a special programme in which they were introduced to the Cello Biennale and the Netherlands. Beforehand, the Dutch and foreign children became acquainted through videos they made and shared over the internet. The children saw the performance *Cello Warriors* by Cello Octet Amsterdam, they went on a canal tour through Amsterdam made available through *Canal Company*, and visited a real museum for the first time: Nemo Science Museum. This visit was offered by Nemo itself.

The young cellists gave a short presentation about the Power of Music on Sunday during one of the Let's Talk programmes in the Bimhuis (see also: Fringe).

Hello Cello Days

The Hello Cello Days have taken place since 2014. They are mini festivals of one day, similar to a real Cello Biennale festival day. In the weeks preceding the Cello Biennale 2018, four Hello Cello Days took place: in Zwolle, Amstelveen, The Hague, and Eindhoven.

The cello takes the main stage for an entire day in an arts centre, a music school, or a theatre. The day starts with Bach&Breakfast, where a well-known cellist from the area performs a cello suite by Bach alongside a nice breakfast. There are masterclasses and workshops, a theatrical concert for children, and of course a performance by the local Hello Cello Orchestra.

The Hello Cello Days were organised in collaboration with local cello teachers and music institutions. The partners of the Hello Cello Days 2018 were the Britten Jeugd Strijkorkest, ArtEZ conservatorium, Zwolse Theaters, Stichting De Vuurvogel, Muziekgebouw Eindhoven, Centrum voor de Kunsten Eindhoven, Fontis Hogeschool voor de Kunsten, Zuiderstrandtheater, Residentie Orchestra, Royal Conservatoire The Hague, Muziek- en Dansschool Amstelveen, and the Conservatorium van Amsterdam.

De Bestorming (The Storming): In Amsterdam and elsewhere

De Bestorming is the Cello Biennale's educational project for Amsterdam-based elementary schools, in collaboration with Cello Octet Amsterdam, Oorkaan, and the Prinses Christina Concours. *De Bestorming* was at first produced in 2012 and was received so successfully that the project became a regular item in the Cello Biennale. In 2018, the project was given a new shape: the new children's show *Cello Warriors* by Cello Octet Amsterdam and Oorkaan became the base of the project to which the activities were tailored. A new impulse was given to the content of the project as well as to the range of the project. This time, the stormings didn't just take place at schools in Amsterdam, but also at schools in The Hague, Eindhoven, and Zwolle. In total, over 2500 children were involved with this educational project. At *De Bestorming*, the whole school is taken over by cellists for an entire day.

In the early morning, the cellists spread across the school, and play music everywhere. This edition of *De Bestorming* was hosted by street dancer Shaggy: "I am the engaging element," he explains, "I join in with the kids' enthusiasm and show them that those dope dance moves they see on YouTube can also be done to classical music." This joyful and captivating storming of the school by the cellists of Cello Octet Amsterdam sets the mood for the rest of the day.

All day long, the cello is the central theme at school: first a raid right outside school, interrupting and taking over classes, kidnappings into the Classic Express (a truck made into a moving concert hall by the Prinses Christina Concours), all the way to a presentation at the end of the day with all the kids together. Through this 'take-over' of the school, children can experience that music has a great power, that you can tell stories with music, that a cello looks a lot like the human body, and that you can use your own body and voice to make any sound you want. On the opening day of the Cello Biennale, all kids of schools that had been taken over in Amsterdam visited the Bimhuis for an

extra performance of **Cello Warriors**. The children from schools in The Hague, Amsterdam, and Zwolle attended this performance in their own local theatres.

Children and Toddler concerts, *The Decibel family* and *Cello Warriors*

For the youngest visitors of the Biennale, Micha Wertheim and Fay Lovsky created a children's show in the Small Hall based on Micha's new children's book *The Decibel family*. During the show, Micha and Fay went on a quest to find out where music comes from. They even sawed a cello in half! And...it turns out that's where the Decibel family lives!

For children up to 12 years old, Cello Octet Amsterdam performed their show *Cello Warriors*, a production by the Octet and Oorkaan which was premiered in the Bimhuis during the Biennale. The show – consisting of three parts by different creators – was a huge success. The young audience members (and their parents) were captivated for 50 minutes by music by Glass, Ligeti, and Bartók, and they were fascinated by the spectacular choreography and circus tricks of the eight cellists.

Workshop SoundLAB 'Cello Special'

During this workshop, which took place in the Atrium room of the Muziekgebouw, there was the possibility to experience what it feels like to play the cello. With special SoundLab instruments it was possible to experiment with different sounds, and a loop station with cello sounds made it possible to make your own cello composition. It was impossible to sit still during the cello sounds of *KosmiX*.



Fringe

Annie Tångberg & co.



Ragazzi Ensemble



DUOachterom



Jean-Guïhen Queyras & students

In addition to the regular concerts, the Cello Biennale 2018 offered an extensive fringe programme with free events.

Every day a busy and bubbling **Festival Market** was set up, with stands by cello and bow makers, CD and sheet music stands, and **workshops** where luthiers worked on new instruments in public. Cellists – both professionals and amateurs – had the opportunity to test instruments in the **KlankKas** (glass house). At four moments, **The Comparison** took place, where cello maestros tried and compared cellos and bows by different makers present at the festival. Even the Barjansky Stradivarius was tried out.

For the first time, this year's Biennale presented four concerts in the **Tiny Cello House**. In this 'living room'-like space, specially built for this year's festival outside on the terrace, Ashley Bathgate gave the world premiere of Michael Gordon's *House Music*. On the second and third festival day, the audience had the opportunity to hear all the candidates of the **National Cello Competition 2018** during the First Round of the competition. Twice a day, the abundant top talents of international conservatories presented themselves in the concert series **Students around the World**, starring in hour-long concerts in the Small Hall or the Bimhuis.

For 143 children and their families, the highlight of the festival was the **Hello Cello Orchestra** concert, the huge zooming cello orchestra with young cellists from all over the country. Jazz violinist and composer Tim Kliphuis composed a new piece specially for the occasion, in which cellist Sietse-Jan Weijenberg performed as soloist. This year, the orchestra included children from the Palestinian refugee camp Aydah and an area terrorised

by gangs in El Salvador, who were specially hosted in Amsterdam for this project.

During **Let's Talk** – four sessions in the Bimhuis and the Small Hall – meaningful discussions took place between musicologists, writers, and scientists about the power of music and the power of the cello.

In collaboration with the Bimhuis, the Cello Biennale organised a **Cello Jam Session**. Led by cellists Emile Visser and Annie Tångberg, for once the famous Bimhuis Tuesday Jam Session was taken over by the cello.

The artistic director of Oorkaan, Caecilia Thunissen, gave a public workshop **On Stage**, for young cellists, about the 'Oorkaan Method', a unique method for presenting music in a theatrical way for a young audience.

A musical cello delegation from Ireland could be seen at **Discover Cellissimo** (twice in the Small Hall), presenting a new cello festival that's being organised in Galway, the European Capital of Culture 2020.

On six festival days, the evening concert was followed by a relaxed cello atmosphere at the **Parool Cello Lounge** in Grand Café 4'33.

In the Muziekgebouw's Entrance Hall, an **exposition** was set up of wooden fantasy cellos, created by artist Rob van den Broek. The **Brasserie Biennale** in the Muziekgebouw's Atrium was a beloved meeting point for festival visitors and musicians.



Cello Lounge



Festival market



Tiny Cello House



Ashley Bathgate, Tiny Cello House



Dr. Jekyll & Mr. Hyde, Cellokwartet Ferschtman



Micha Wertheim reads from the children's book The Decibel family



The run-up to the Biennale

Sneak Preview

Every year before each Cello Biennale, a sneak preview takes place of the programme of the next Cello Biennale. On November 10, 2017, a sold out Muziekgebouw hosted the sneak preview for the Cello Biennale 2018. At the concert, the audience was taken on a journey through the versatile elements of the festival to come, and artistic director Maarten Mostert and managing director Johan Dorrestein gave some hints as to what the programme of the festival would include. They were surrounded by soloists and musicians to perform at the festival to come, including Giovanni Sollima, Victor Julien-Laferrière, Alexander Warenberg (winner of the National Cello Competition 2016), Mela Marie Spaemann, Chesaba, the Cello Company, and Amsterdam Sinfonietta led by Candida Thompson.

The Sneak Preview of the next Cello Biennale (October 22 to 31, 2020) will take place on Friday, October 25, 2019.



Cello&Film 2018

From September 20 to 26, the third edition of the mini festival Cello&Film took place in film institute Eye. The collaboration between the Cello Biennale and Eye yielded a musical film programme with nine unique events.

Florian Magnus Maier composed an entirely new score for the silent movie **Dr. Jekyll & Mr. Hyde** (1920), which was performed live with the movie by Cello Quartet Ferschtman.

Maya Beiser plays Films for Cello was the hypnotising result of a collaboration between world renowned cellist Maya Beiser and lauded film artist Bill Morrison.

Direct inspiration for two concerts during the Cello Biennale 2018 was drawn from the films **Tous les Matins du Monde** and **Deception**. Jordi Savall played in the same setting as the one he performed the music for Tous les Matins du Monde at the time, and Quirine Viersen gave a performance of the piece of music central to the movie Deception, the cello concerto by Erich Wolfgang Korngold.

Cello&Film was closed by the new documentary **Mstislav Rostropovich, l'Archet indomptable** by Bruno Monsiegeon, preceded by a mini recital by Ukrainian cellist Aleksey Shadrin and an introduction by the maker of the film.

The Decibel family

In the past, the Cello Biennale has presented the poetry collection *Cello – Ten Poems*, with poems by Anna Enquist, Remco Campert, and others, and the collection of stories *Four Variations for Cello* with stories by Jan Brokken, Marente de Moor, Ilja Leonard Pfeijffer, and Annelies Verbeke. This year, the Cello Biennale filled those big shoes by presenting a new children's book by comedian Micha Wertheim titled *The Decibel family*, edited by Mirjam van Hengel. The book was published by publishing house De Harmonie, and presented in the theatre of the Amsterdam Public Library on September 30. Together with Fay Lovsky, Micha Wertheim also created a special children's show for the Cello Biennale 2018, based on the book.

Cello Company

The Biennale organised various house and garden concerts preceding the festival, hosted by promoters such as members of the Casals Circle. The Cello Company, a flexible cello ensemble comprising of advanced students of the Conservatorium van Amsterdam, presented a versatile set of concert programmes.

Audiences

The Seventh Cello Biennale was visited by a total of 31.665 people. That amounts to 2417 more visitors than in 2016. The Muziekgebouw and The Bimhuis sold a total of 25.595 tickets, and the free events were visited by 6070 people.

Sold out

The average hall occupation of this year's Biennale was 91%. Of the 57 ticketed events, 31 were sold out.

At the events preceding the festival, such as *Cello&Film* in EYE, the presentation of Micha Wertheim's new children's book written for the Cello Biennale, at the Amsterdam Public Library, the *Hello Cello Days* in Eindhoven, Amstelveen, The Hague, and Zwolle, and the educational project *De Bestorming* at various elementary schools in Amsterdam, Eindhoven, Zwolle, and The Hague, a total of 4965 visitors was counted. This brings the total number of visitors of the Cello Biennale's events up to 36.630 (over 4000 more people than 2016).

Concerts for everybody

The Cello Biennale aims to be accessible and financially feasible for everyone. For the 2018 Biennale, the same prices were maintained as in 2014 and 2016. The ticket prices were not increased. Tickets price range was between €7,50 and €39,50. Additionally, a significant number of events and concerts was free.



Flashmob concert Giovanni Sollima, Centraal Station Amsterdam

Ticket sales per concert

Date	Location	Time	Concert/Show	Capacity	Number of visitors	Occupancy
18.10.18	GZ	20.15	Opening concert	767	767	100,00%
19.10.18	GZ	20.15	Nederlands Philharmonisch Orkest	727	727	100,00%
19.10.18	BH	20.30	CELLOFEST: The Visit / BartolomeyBittmann	375	375	100,00%
20.10.18	KZ	10.30	Micha Wertheim Vurenhout en Ebbenhout	100	94	94,00%
20.10.18	KZ	12.00	Micha Wertheim Vurenhout en Ebbenhout	102	102	100,00%
20.10.18	BH	14.00	Cellokrijgers / familievoorstelling (6+)	244	244	100,00%
20.10.18	GZ	20.15	Residentie Orkest	739	739	100,00%
20.10.18	BH	20.30	CELLOFEST: Mela Marie Spaemann / NES	375	375	100,00%
20.10.18	GZ	0.00	Night concert - Cello Octet Amsterdam	235	270	114,89%
21.10.18	GZ	09.30	Bach&Breakfast Arnau Tomàs	725	578	79,72%
21.10.18	KZ	10.15	MC: Jakob Koranyi	120	112	93,33%
21.10.18	BH	10.15	MC: Colin Carr	281	281	100,00%
21.10.18	GZ	14.00	Korngold Deception	747	747	100,00%
21.10.18	GZ	17.00	Take Five: Nomaden	731	731	100,00%
21.10.18	GZ	20.15	Ibn Battuta - Hespèrion XXI	718	718	100,00%
21.10.18	BH	20.30	CELLOFEST: Kamancello / The Eric Longsworth Project	250	236	94,40%
22.10.18	GZ	09.30	Bach&Breakfast Matt Haimovitz	713	477	66,90%
22.10.18	KZ	10.15	MC: Giovanni Sollima	124	124	100,00%
22.10.18	BH	10.15	MC: Jordi Savall	375	375	100,00%
22.10.18	GZ	14.00	The First Sonata	713	464	65,08%
22.10.18	GZ	17.00	Take Five: Bang on a Can All-Stars	710	511	71,97%
22.10.18	GZ	20.15	With a blue dress on	713	526	73,77%
22.10.18	BH	20.30	CELLOFEST: Weijenberg & Kliphuis / Svante Henryson Quartet	300	300	100,00%
23.10.18	GZ	09.30	Bach&Breakfast Kian Soltani	666	514	77,18%
23.10.18	GZ	10.30	National Cello Competition 2nd round	654	426	65,14%
23.10.18	KZ	11.00	Micha Wertheim Vurenhout en Ebbenhout	104	104	100,00%
23.10.18	GZ	13.30	National Cello Competition 2nd round	654	402	61,47%
23.10.18	BH	14.00	Cellokrijgers (6+)	246	246	100,00%
23.10.18	GZ	17.00	Take Five: Ensemble Shiraz & Kian Soltani	663	555	83,71%
23.10.18	GZ	20.15	Four Cities	714	605	84,73%
24.10.18	KZ	10.15	MC: Kian Soltani	120	120	100,00%
24.10.18	BH	10.15	MC: Jean-Guihen Queyras	353	353	100,00%
24.10.18	GZ	14.00	Beethovens most beautiful bars	725	715	98,62%
24.10.18	GZ	17.00	Take Five: Tous les matins du monde	751	751	100,00%
24.10.18	GZ	20.15	Nieuwe Philharmonie Utrecht	725	684	94,34%
24.10.18	BH	20.30	CELLOFEST: Harald Austbø Quintet / Ecce Cello	375	270	72,00%
25.10.18	GZ	09.30	Bach&Breakfast Jordi Savall	734	734	100,00%
25.10.18	BH	10.15	MC: Nicolas Altstaedt	356	356	100,00%
25.10.18	KZ	10.15	MC: Michel Strauss	120	81	67,50%
25.10.18	GZ	14.00	Friendship, Resistance and Protest	730	730	100,00%
25.10.18	BH	17.00	Take Five: Orpheus... That's us...	399	399	100,00%
25.10.18	GZ	20.15	Antwerp Symphony Orchestra	719	672	93,46%
25.10.18	BH	20.30	CELLOFEST: Chesaba / Jörg Brinkmann Trio	376	376	100,00%
26.10.18	GZ	09.30	Bach&Breakfast Sietse-Jan Weijenberg	725	483	66,62%
26.10.18	KZ	10.15	MC: Chu Yi-Bing	120	120	100,00%
26.10.18	BH	10.15	MC: Roel Dieltiens	250	209	83,60%
26.10.18	GZ	14.30	Kronberg Academy: Music from my Homeland	725	683	94,21%
26.10.18	GZ	17.30	Faith, Hope and Solace	748	748	100,00%
26.10.18	GZ	20.15	National Cello Competition - Finals	696	671	96,41%
26.10.18	BH	20.30	CELLOFEST: Maya Beiser / Maarten Vos	282	282	100,00%
27.10.18	GZ	09.30	Bach&Breakfast Harriet Krijgh	725	683	94,21%
27.10.18	KZ	10.15	MC: Reinhard Latzko	120	120	100,00%
27.10.18	BH	10.15	MC: Matt Haimovitz	250	202	80,80%
27.10.18	BH	14.00	Cellokrijgers (6+)	247	247	100,00%
27.10.18	GZ	14.15	Holland Baroque & Giovanni Sollima	733	733	100,00%
27.10.18	GZ	16.30	Amsterdam Sinfonietta - Blaumane, Krijgh, McFadden	723	713	98,62%
27.10.18	GZ	21.00	Cello Coupé	735	735	100,00%
				28.147	25.595	91%
			Total number of visitors at free accessible events	6070		
			Total number of visitors during Cello Biennale Amsterdam 2018	31.665		
			Total number of visitors at educational project De Bestorming	2469		
			Total number of visitors at presentation of children's book The Decibel family	250		
			Total number of visitors at Hello Cello Dagen	1450		
			Total number of visitors at Cello&Film 2018	796		
			Total number of visitors at all activities Cello Biennale Amsterdam 2018	36.630		

Public survey



As in previous years, the Cello Biennale has conducted a survey for demographic information on audiences and their ratings of the festival. 1.400 visitors of the Cello Biennale completed the survey. Due to the large number of responding participants, the results are representative and can be applied to the complete number of visitors.

The **general appreciation** of the public for the Cello Biennale was high, with an average of 8,8 out of 10, even slightly higher than in 2016. Young adults are the most enthusiastic group, rating the festival with a 9,1 out of 10.

All visitors rate the **atmosphere**, the **information availability**, the **organisation** of the festival, and the **entourage** with 8 to 9 out of 10. The catering and food service scored lower with 7,3.

The **programme** of the Cello Biennale was rated 8,6 on average this year, the highest rating in the festival's history. The **festival theme**, the **youth programmes**, and the **fringe programme** all scored higher than in previous editions of the festival. The **innovative character** of the festival was rated 8,5, the same rating as in 2016.

This was the first Cello Biennale with a **parallel programming**. More than half of the visitors appreciated the opportunity to choose between different performances at the same time, slightly more than one third had no preference, and for some, it resulted in having difficulty in choosing and stress. Almost two thirds of the visitors found **CELLOFEST** a good addition to the programme of the Cello Biennale, for a quarter of visitors it was a minor benefit, and one in ten visitors did not think it added anything.

Visits and ticketing

A third of the public visited the Cello Biennale for the first time. A fifth was there for the second or third time, and a little over a quarter had visited the Biennale more than three times. On average, people attended four events. The age group of 19 to 25 years old attended more events than the other age groups.

Information

The website of the Cello Biennale was by far the most important source of information, followed by the Cello Biennale's newsletter, the brochure, and marketing by the Muziekgebouw aan 't IJ. Of all visitors, 42 percent is a subscriber to the newsletter of the Cello Biennale. Of the people who are not subscribed, 42 percent would want to subscribe. The people who do receive the newsletter rate it with an average of 8,1.

Audience demographics

As in previous editions of the festival, the rate of men and women was about 1 to 2. The public survey results show that the percentage of youth present was 19 percent for ticketed concerts, and 55 percent for free events. The part of the audience from Amsterdam and its surrounding area was 41 percent, almost the same as previous editions. The component made up of surrounding areas further away (Haarlem, Leiden, Alkmaar, Het Gooi, Utrecht) slightly increased to 33 percent. A quarter of visitors came from other parts of the Netherlands. This year, five percent of visitors came from abroad, mainly from the UK, Germany, Belgium, Australia, Switzerland, and France.



The reception desk



Maarten Mostert receives Royal Decoration



Michaël Neuburger & Nicolas Altstaedt



Jean-Guihen Queyras & Alban Gerhardt



Maarten Mostert & Johan Dorrestein, Bach&Breakfast



Beitske de Jong interviews Abel Selacoe for Biennale TV



The information and merchandise counter



Alexander Warenberg & Sheku Kanneh-Mason

Marketing

Targeted audience

The Cello Biennale is targeted towards a broad audience, both professional musicians and amateurs, as well as classical music lovers and curious newcomers. The festival is for people of all ages. Through the diverse programme options of the Biennale, not only the primary audience – classical music lovers – is taken into consideration, but also fans of other genres like pop, jazz, world music, and improvisation. With the new item CELLOFEST, the young creative listener was drawn to the festival.

Attracting audiences

The different targeted groups were approached via means which have proved successful in previous editions, such as the brochure, the website, posters, adverts, radio commercials, newsletters, and social media. Additionally, these means have been optimised by specific campaigns, collaborations, and a shift from offline output to more online output.

Youth

The National Cello Competition, the International Masterclasses, and the *Students around the World* concert series were key in attracting numerous young cellists and students from international conservatories to the Cello Biennale. This group's presence was made extra attractive through a special student passe-partout. Students from abroad were offered accommodation for a hostel price.

Refugees

Through the programme *Give an Encore*, refugees got the opportunity to visit the Cello Biennale for free. When ordering tickets, audience members were able to purchase an extra ticket for a refugee for 10 euro. The refugees were contacted through *Vluchtelingenwerk Nederland* who also distributed the tickets.

Offline campaign

Outdoor campaign

An important goal was to increase the visibility of the Cello Biennale in public spaces. The start of the ticket sales was widely announced through billboards across Amsterdam. During the weeks preceding the festival, billboards were also placed in The Hague, Haarlem, and Utrecht. The festival had flags placed around the Muziekgebouw, and the building featured two facade

banners: one enormous campaign banner, and one with the CELLOFEST logo.

Printed material

Various printed materials were distributed, the most important among them being the brochure (30.000 copies). The brochure was mailed to friends, people who opted in, and stakeholders, and was circulated in Amsterdam. For CELLOFEST, a special folder was printed which was distributed at cultural spots and restaurants in Amsterdam, Haarlem, Alkmaar, and Utrecht.

Press – newspapers and magazines

National as well as regional newspapers brought attention to the Cello Biennale through previews and reviews. Articles and pictures were printed in *Het Parool*, *PS van de Week*, *NRC/NRC Next*, *Volkscrant*, *Trouw*, *VPRO Gids*, *Luister*, *Klassieke Zaken*, *Uitkrant*, *Elegance*, *Leidsch Dagblad*, *Gooi- & Eemlander*, and the *Noord-Hollands Dagblad*. The offline free publicity represented a marketing value of € 264600 in total. Reporters abroad published articles in various places including the UK-based *The Strad*, South Korean magazine *String & Bow*, and Japanese magazine *Sarasate*. Special actions and deals in various newspapers drew extra attention to the festival and also helped to attract new audiences (e.g. *Het Parool*, *NS Spoor Magazine*, *VARA gids*, *Klassieke Zaken*). Adverts in *Het Parool*, *Trouw*, and *Volkscrant* – among others – made it impossible for their readers to miss the Cello Biennale.

Extra events, extra attention

The Cello Biennale organised one of the acts at the opening of the *Uitmarkt 2018*. *BartolomeyBittman* was broadcast live on *NPO 3* and immediately sold out one of the CELLOFEST concerts. At the *Uitmarkt* The Biennale had its own stand where people could listen to mini concerts, get information, and buy tickets. The children's book 'The Decibel family' written specially for the Biennale yielded extra media attention and the presentation of the book in the Amsterdam Public Library was well-attended. After writer Micha Wertheim's performance on November 18 on TV programme *Podium Witterman*, a second edition of the book had to follow. For the third time, the mini festival *Cello&Film* in *EYE* preceded the festival and aroused attention for the Biennale to come. *The Hello*

Cello Days in four different cities resulted in local media attention. The addition to the orchestra of children from El Salvador and the West Bank brought the Hello Cello Orchestra national media attention.

During the festival, two pop-up concerts in Amsterdam Central Station attracted over 1.000 people and publicity in the Telegraaf. The live videos of these activities were viewed over 6.000 times on Facebook alone.

Online campaign

Website

The website is the Cello Biennale's most important sales medium. A faster and more intuitive website which works both on desktop and on mobile was designed in 2017. The highest visitor count of the website was around the start of the ticket sales on March 20, 2018. In the festival period, the site had over 20.000 unique visits. The peak was on Tuesday, October 23, with over 2.400 unique visits on one day. In the year before this Biennale (2017) and the year of the festival (2018), the website counted a total of 55.300 unique visits (over 97.000 sessions).

Newsletter

The Newsletter is an important and widely used means of communication for the Biennale's support network. In the period leading up to the festival, the Newsletter was sent out to highlight specific Biennale events with videos and photos, and to boost ticket sales. Differently from previous years, this year's Newsletter was more thematically set up. It was sent out twice a month. Between March and December 2018, a total of twenty newsletters was sent out, and they were opened by an average of 42% of total readers (the national average in the music and culture sectors is 15%).

Social Media

The Cello Biennale's presence on social media was at an all-time peak. Followers on Facebook and Instagram were informed about the programme and news daily, and given background information. On Instagram, this resulted in more than twice as many followers (now 1.706), and the amount of followers on Facebook grew from 5.500 (end of 2016) to 6.550. Both platforms were used for advertisement, which proved a great way to inform very specific audience groups. The campaign around *Cello Warriors*, specially targeted toward families in Amsterdam, was successful. The shows were sold out within hours. The Cello Biennale reached a total of 189.019 people through social media.

Vlogs, blogs, and sites

The Cello Biennale received a lot of online attention. Announcements, articles, photos, and previews were featured on websites such as nrc.nl, nu.nl, kidsproof.nl, vvv.nl, eropuit.nl, yourlittleblackbook.nl, and many others. FlightNetwork, Canada's most important travel organisation, chose the Biennale as one of the 29 best music festivals in Europe, and wrote an extensive blog about it. For the first time, influencers were involved. The vlogger girls from My Daily Shot of Culture made a vlog about CELLOFEST to reach a young audience. Banners and embedded video campaigns (e.g. through Parool, Trouw, Volkskrant, and AT5) enforced the Biennale's online presence, resulting in more website visits.

Radio, television, and webcast

The Cello Biennale 2018 was extensively documented, and frequently broadcast on radio, tv, and live online broadcasts. Three festival nights were broadcast live by NTR on Radio4, and

could be seen online. Another two concerts were recorded for broadcasting later. The Cello Biennale was mentioned in almost all programmes of NPO Radio4. Regional channels like AT5 and NH Radio en Televisie gave the Biennale daily attention during the festival month. On national television, the Biennale appeared on *De Wereld Draait Door* featuring a performance by Sheku Kanneh-Mason, and *Podium Witterman* featured the festival twice with live performances by Giovanni Sollima and NES. A collaboration with 24Chambers and ADE resulted in a livestream of the Tiny Cello House concert by Ashley Bathgate, reaching an entirely new audience group.

Biennale TV

Nander Cirkel and Beitske de Jong, the creators of Biennale TV, reported on the festival daily. This yielded 22 short, thematic reports of three to four minutes each, directly viewable on the Facebook page and the YouTube channel of the Cello Biennale. Salto tv broadcast the festival trailer and the Cello&Film trailer preceding the festival, and the Biennale TV reports during the festival. The Festival trailer also appeared through AT5. The trailer was viewed over 11.000 times on our own platforms.

Finances

The Cello Biennale Amsterdam 2018 was financed through income from ticket sales, merchandise, programme sales, and advertisement sales (25%), contributions from government foundations (28%), contributions of private foundations (36%), partners and sponsors (3%), and gifts (8%). The Cello Biennale is supported by the Amsterdam Foundation for the Arts and Performing Arts Fund NL.

Details have been included in the financial report of 2018 (Maas Accountants).

Cello Biennale toont enorme veelzijdigheid van het instrument



Gaandeweg dringt het besef zich op dat het onderscheid tussen leerlingen en meester onmiddellijk zichtbaar was geweest. Daarvoor had niemand een noot hoeven spelen. De motoriek spreekt boekdelen, gedurende de masterclass van gambist Jordi Savall bij de Cello Biennale. Zijn 77-jarige lichaam beweegt nog met de luie souplesse van een kat: het lijkt in harmonie met zichzelf.

In een deze maandagochtend bomvol Bimhuis geeft Savall onder meer les aan de Nederlandse cellist Marcus van den Munckhof, die hem twee delen uit Bachs *Tweede Cellosuite* laat horen. De muziek wil niet echt tot leven komen. „Jouw spel moet versgeperste appelsap zijn, maar dit klinkt voorverpakt”, zegt Savall. Het probleem schuilt in de lijfelijkheid. „De energie vloeit van je hoofd - waar het muzikale ideaal weerklinkt - door het lichaam, via de ademhaling naar de arm en hand die de strijkstok sturen”, doceert hij. „Indien je gespannen bent, verlies je zeggingskracht, dan wordt de cello stijf en stram.”

De schoonheid van de cello blijft nu eenmaal, preekt de Spanjaard voor eigen parochie, „dat het instrument zo dichtbij de menselijke stem kan komen, maar dat gebeurt alleen als het lijf van de musicus in harmonie met zichzelf is.” Hij onderwijst vandaag eigenlijk uitsluitend over de strijkstok, want die moet de cello laten ademen en zingen. Wanneer een andere leerling ergens een stilte inlast, vraagt hij: „Waarom stop je? De muziek gaat door.”

Voel de hartslag ervan.” Twaalfjaar geleden bedacht cellist Maarten Mostert zijn eerste Biennale om de wereld te laten horen dat het instrument meer stemmen had dan de melancholie en meer kon dan in ensembles dienstbaar met zijn baslijn het fundament leggen, waarop solisten konden voortbouwen. Op geen plek toont de cello zoveel verschillende karaktertrekken. Zoals in het weergaloze *Antidotum Tarantulae*, een concert voor twee cello's van de Italiaanse solist en componist Giovanni Sollima. Het orkest komt er nauwelijks aan te pas in de weergaloze samenspraken tussen Sollima en de jonge celliste Anastasia Kobekina. Ze stippen oude tradities in mooie melodieën aan, om die daarna met liefdevol vuur te laten ontsporen. Het concert gaat tenslotte over de dans die als tegengif dient voor de beet van de tarantula-spin. De muziek schommelt tussen klassieke Arabische weemoed en uitbundige Gershwineske jazz. Na Sollima's muzikale achtbaan laat Fransman Victor Julien-Laferrrière pure poëzie uit zijn instrument stromen in het *Celloconcert* van Dvorak.

In Het Bimhuis blijkt dezer dagen dat de cello eveneens zijn weg vindt in jazz en popmuziek. Zijn stem mengt zaterdagavond intiem met die van de Duitse singer-songwriter Mela Marie Spaemann. Alsof het duetten zijn. Daar blijkt eens te meer dat niets menselijks de cello vreemd is.

Joost Galema

Klassiek

Cello Biennale.

Met o.a. Giovanni Sollima, Anastasia Kobekina, Victor Julien-Laferrrière, Mela Marie Spaemann, masterclass Jordi Savall.
Gehoord: 19, 21, 22/10, Muziekgebouw aan 't IJ, Amsterdam.

●●●●○

NRC Handelsblad,
25 October 2018

Henderickx, de cellotovenaar

KLASSIEK

CELLO BIENNALE AMSTERDAM

Met Antwerp Symphony Orchestra o.l.v.

Klaus Mäkelä

Gehoord 25/10, Muziekgebouw

De cellomens zou zomaar eens de fijnste mens op aard kunnen zijn. Hij heeft het hart op de juiste plek, een omarmende levenshouding en een ongebreideld enthousiasme voor muziek in al haar verschijningsvormen. Na veertien jaar veldonderzoek durven we dit wel te beweren.

De ideale plek voor veldonderzoek naar de cellomens is de zevende edi-

tie van de Cello Biennale Amsterdam, met gisteren drie gloednieuwe stukken en een oud stuk, uit 1991, voor cello solo, van de Argentijn Golijov, getiteld *Omaramor*. Maya Fridman speelde het prachtig. Het stuk zelf waren we nadat de laatste noot was vervlogen alweer vergeten. Niettemin kreeg ze een reusachtig applaus van de aanwezige cellomensen (de zaal zat vol), want, zoals gezegd, zij staan liefdevol in het leven.

De drie wereldpremières boden een interessant kijkje in de muziek van nu, waarin alles weer kan en mag, met een zekere stuurloosheid in het discours als gevolg. Mij lijkt daardoor de kans op overbodige muziek er niet

kleiner op geworden.

Neem nou *Damokles* van Mathilde Wantenaar, voor vier cello's: een grenzeloos naïef stuk, op het onbeholpene af. Maar er is hoop, want Wantenaar is pas 25. Brett Dean daarentegen loopt tegen de 60 en nog steeds schrijft hij noten waarbij je denkt: waarom eigenlijk? Alban Gerhard was een meesterlijke solist in Deans *Cello Concerto*, dat wel.

Wel gelukt was het *Cello Concerto (Sangita)* van Wim Henderickx, die in negen korte emotionele sfeerschetsen werkelijk met orkestrale kleuren weet te toveren. Cellist Jean-Guihen Queyras speelde de solopartij mooi.

Erik Voermans

Het Parool,
26 October 2018

Dat de cello ook geschikt is voor geïmproviseerde muziek, bewees het Canadese Kamancello op het **erg geslaagde Cellofest**.



Cellofest: Kamancello
Jazz

Onderdeel van de Cello Biënnale. 21/10, Bimhuis, Amsterdam.

In hypnotiserend samenspel toonden de muzikanten hun grote virtuositeit.

Nieuw onderdeel van de dit jaar voor de zevende keer georganiseerde Cello Biënnale is het Cellofest. In het Bimhuis staat de hele week de cello in de niet-klasseke muziek centraal. Iedere avond een dubbelprogramma. Een goed idee, want dat het instrument uitstekend geschikt is voor geïmproviseerde muziek werd meteen bewezen door het Canadese duo Kamancello. Raphael Weinroth-Browne bespeelt de cello en zette zondag de lijnen uit. Voorzichtig strijkend, om Shahriyar Jamshidi op zijn kamanche (een traditioneel Iraans strijkinstrument) de kans te bieden in te haken.

Er stond niets op papier, het duo speelde louter improviserend. De donkere cello-ondertonen vormden steeds wonderschone combinaties met het iets hogere en dunnere kamanche-geluid. De twee musici hadden aan

elkaar genoeg voor het boetseren van een vol, spannend klankbeeld.

Eerst was het Jamshidi die versnelde, zodat Weinroth-Browne moest volgen. Even later deelde de cellist wat plaagstootjes uit, wat een mooi kat-en-muis spel tussen de twee opleverde.

Oogcontact was er nauwelijks. Alleen als na een minuut of tien een improvisatie van beiden het uiterste had gevergden ze opnieuw wilden beginnen, keken ze elkaar aan voor het juiste moment om de strijkstok stil te houden.

De hypnotiserende improvisaties waren een demonstratie van virtuositeit en inlevingsgevoel. Alleen door echt goed naar elkaar te luisteren, kom je tot zulk wonderschoon samenspel.

Beslist een ontdekking, dit improviserende duo. En wat een goed idee om deze muziek apart de ruimte te geven op Cellofest, een mooi onderdeel van de al zo geslaagde Cello Biënnale.

Gijsbert Kamer

de Volkskrant, 26 October 2018

Cello Biënnale om tevreden over te zijn

KLASSIEK

CELLO BIËNNALE

Met Amsterdam Sinfonietta, Harriet

Krijgh (cello), Claron McFadden

(sopraan), Kristina Blaumane (cello)

Gehoord 27/10, Muziekgebouw

Maarten Mostert en Johan Dorrestein, de artistiek en zakelijk directeur van de Cello Biënnale Amsterdam, kunnen tevreden zijn. Ook de zevende editie van het cellofestijn in het Muziekgebouw en het Bimhuis was een eclatant succes, met 31.000 bezoekers voor negentig concerten in tien dagen.

Even wat dorre feiten, al zijn ze voor de mensen die het betrof allesbehalve dor: de 20-jarige Eline Hensels uit Limburg was de winnares van het Nationaal Cello Concours en Maarten Mostert werd door locoburgemeester Marjolein Moorman benoemd tot officier in de Orde van Oranje-Nassau.

Muziek werd er op de slotdag van de biënnale ook nog gemaakt. Artist-in-residence van het festival Giovanni Sollima speelde twee celloconcerten van Giovanni Battista Costanzo, een tijdgenoot van Bach, en Amsterdam Sinfonietta bracht onder leiding van violist Daniel Bard twee gloednieuwe stukken en twee recente.

Kate Moores *Arc-en-Ciel* was in-

trigerend bezet, met vier celli in het centrum als leveranciers van de belangrijkste impulsen, met daarachter in een flauwe halve cirkel acht violisten die voor klankschaduw zorgden. Mooi idee, maar door de te vaak dichtslibbende texturen niet helemaal bevredigend uitgewerkt.

David Langs *Prayers for Night and Sleep*, de andere première, was een litanie voor sopraan, strijkorkest en een cello als trait d'union, die jammer genoeg voornamelijk oninteressante en niet altijd goed hoorbare vulstemmen mocht spelen – al deed Harriet Krijgh dat fraai.

Louis Andriessens ...miserere... werd prachtig gespeeld

Dobrinka Tabakova zet in haar gloedvolle *Celloconcert* (2008) de klok terug naar pre-atonale tijden, maar de muziek overtuigt (en spreekt veel mensen aan), zeker als ze zo intens wordt uitgevoerd als door celliste Kristina Blaumane. Maar dan toch veel liever het prachtige, veel raadselachtiger *...miserere...* van Louis Andriessens, dat door Sinfonietta prachtig werd gespeeld.

Erik Voermans



Kian Soltani (links) en Sheku Kanneh-Mason



FOTOS: POLGERHAGE, SL, CH4

Twee jonge cellosterren op het leukste festival

CELLOBIËNNALE 2018

Vandaag start de zevende editie van het leukste klassieke nichefestival. NRC sprak rijzende sterren Kian Soltani (26) en Sheku Kanneh-Mason (19).

Door onze redacteur **Mischa Spel**

Tijdens de vorige cellobiënnale gold hij als de ontdekking: Kian Soltani (26), Oostenrijker met Iraanse wortels. Zijn dit jaar verschenen debuut-cd *Home* werd een international succes, geroemd om de „lichte, elegante toon” en ook hier genomineerd voor een Edison Klassiek. Soltani's Britse collega Sheku Kanneh-Mason (19) trok eerder dit jaar de aandacht toen hij speelde op huwelijk van Prins Harry en Meghan Markle. Insiders kenden hem toen al: in 2016 werd Kanneh-Mason BBC Young Musician of the Year, de eerste zwarte winnaar in het veertig jarig bestaan van de prijs.

„Aan die wedstrijd wilde ik al mijn hele leven meedoen”, vertelt Kanneh-Mason. „Natuurlijk zijn er argumenten om niet al zo jong de spotlights op te zoeken. Ik heb nog een paar jaar studeren aan de Royal Academy in Londen voor de boeg, om maar wat te noemen. Maar ik vind het gewoon heel leuk om voor groot publiek te spelen. En ik leer van elke uitvoering. Dus voor mij is dit de natuurlijke en juiste weg.”

Een opmerkelijke gemene deler aan de dit jaar verschenen debuut-cd's van Kanneh-Mason en Soltani is dat beiden kozen voor een breed en persoonlijk repertoire. Bij Soltani krijgen Schubert en Schumann gezelschap van de *Persian Folksongs* van de Iraanse componist Reza Valli. Sheku Kanneh-Mason, rijgt het *Celloconcert* van Sjostakovitsj aan zijn eigen arrangement van Bob Marleys "No Woman No Cry" - al 7 miljoen keer afgespeeld op Spotify en daarmee een klassieke monsterhit.

„Het is typerend voor onze generatie”, zegt Kian Soltani. „Een paar generaties terug bestonden er nauwelijks 'genres' en speelde je gewoon je instrument. Nu moet je jezelf als het ware 'definiëren'. Dat vind ik problematisch. Ik wil geen etiket, ik wil alle muziek spelen die me interesseert en die kwaliteit heeft. Ook voor het publiek is het toch veel aantrekkelijker te worden verrast? Voorwaarde is wel dat je als musicus het vertrouwen van het publiek opbouwt door benaderbaar te blijven. Sheku Kanneh-Mason is het beste voorbeeld. Als je hem ziet denk je: hé, die kon mijn vriend zijn. En vervolgens sta je ervoor open om te worden geraakt door alles wat hij speelt.”

„Ik hoop dat wat ik doe mensen inspireert - bij voorbeeld om ook een instru-

ment te gaan spelen”, zegt Kanneh-Mason. „Maar ik wil vooral op mijn allerbest en vanuit mijn hart cello spelen.”

De achtergrond van Kanneh-Mason is atypisch. Zijn moeder komt uit Sierra Leone, zijn vader van het Caribische eiland Antigua. Hoewel beiden geen musicus zijn, spelen hun zeven kinderen allen een instrument op hoog niveau; ook twee zussen studeren aan de Royal Academy in Londen. „Het is altijd heel druk thuis, maar dat iedereen om me heen voortdurend ook aan het studeren was, stimuleerde enorm”, zegt Sheku Kanneh-Mason, die op de cellobiënnale ook met zijn zus Isata aan de piano te beluisteren is.

„Met Isata samenspelen is volkomen vertrouwd en dat is prettig”, zegt hij. „Maar zo'n vertrouwde relatie is niet voorbehouden aan familie. Het is gewoon een kwestie van veel uren maken.”

Ook Kian Soltani komt uit een muzikale familie. Op de Cellobiënnale is hij in meer gedaanten te beluisteren: als kamermusicus in Schumann tijdens de opening. Bij het Residentie Orkest, waar hij dit seizoen Artist in Residence is, als solist in Elgars *Celloconcert*, „een nieuwe, diepe liefde”. En dan speelt hij ook nog een programma met Perzische muziek door het Shiraz Ensemble, waaraan ook zijn oom en vader meedoen.

„Mijn vader, die in 1971 vanuit Iran naar Oostenrijk verhuisde, speelde thuis altijd klassieke én Perzische muziek. Eerst vond ik klassiek interessanter, maar later leek het me toch boeiend te proberen beide te verbinden. Ik speel nu ook kamanche, een instrument dat aan de cello verwant is maar een totaal andere aanpak vereist. Van de theorie van de Perzische muziek weet ik overigens nog steeds heel weinig. Ik speel puur op gehoor en intuïtie.”

Van podiumvrees heeft Soltani desondanks geen last, vertelt hij. Op YouTube onthult hij, fervent liefhebber van superheldenfilms, zijn geheim: de Hulk Techniek. „Het werkt echt hoor!”, vertelt Kian Soltani lachend. „Zoals de Hulk als superheld functioneert op basis van een permanente maar onderdrukte woede, zo kun je trainen door thuis tijdens het studeren de zaal en het publiek net zo lang te visualiseren totdat zelfs de moeilijkste passage, ondanks de adrenaline, goed gaat. En zit je dan eenmaal écht in die zaal, dan weet je zeker dat alles goed gaat.”

Amsterdam Sinfonietta met nieuwe werken, oa nieuw concert (David Lang) en stuk voor 4 celli (Kate Moore). Op 27/10.

Artists in Residence Jordi Savall en Giovanni Sollima zijn te horen op vele concerten. O.a. nieuw werk van Sollima voor twee celli en orkest met het NedPhO op 19/10.

Cellobiënnale. 18 t/m 27 okt. in Muziekgebouw & Bimhuis A'dam. Inl: cellobiennale.nl

NRC/Next, 18 October 2018

Hello Cello Orkest: iedereen verstaat de taal van de muziek

CULTUUR
Frederike Berntsen



Een repetitie van Hello Cello in Amsterdam. Rechts Laila Darwish, links Abner Nieto uit El Salvador. © Jean-Pierre Jans

In het grote Hello Cello Orkest spelen voor het eerst kinderen uit probleemgebieden mee. Cello Biënnale Amsterdam haalde ze naar Nederland.

‘Very good! Ritme! De noten zijn niet belangrijk, het ritme wel!’ Componist en improviserend violist Tim Kliphuis steekt twee duimen omhoog. Hij repeteert met 14 jonge cellisten van de Westelijke Jordaanoever en uit El Salvador die deel uitmaken van het Hello Cello Orkest. Het orkest, dat optreedt tijdens de Cello Biënnale Amsterdam, zal uiteindelijk uit 160 kinderen bestaan. De jongste van de voornamelijk Nederlandse spelertjes is zes, de oudste zeventien jaar.

Trouw, 20 October 2018

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The Anner Bijlsma Award Award is made possible through the support of Aart van Bochove, Ferdinand ter Heide, Björn Oddens and Marnix Godschalk, Fritz and Maren Schröder, Julienne Straatman and Robert Bausch and Elise Wessels.

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An ever-increasing circle of steadfast friends supports the Biennale with single or annual recurrent gifts. Their contributions form an indispensable element to the foundations of the Cello Biennale Amsterdam.

The Cello Biennale extends its thanks to its many friends and donors. The Cello Biennale also thanks the foundations and donors who prefer to remain anonymous.

String & Bow (South-Korea), 12 December 2018

취재

제7회 암스테르담 첼로 비엔날레 '음악의 위력'

인류의 민족 공통 애선자가 된 악기 첼로

과연으로 암스테르담의 유적해부우 공연장에서 열리는 첼로 비엔날레 7회를 맞아본다. 이번 대회는 '음악의 위력', 이는 범세계적인 가치를 음악을 통하여 나누고 소통한다는 취지에서 출발한 슬로건으로 느껴진다. 세계 각국의 기라성 같은 첼로의 거장들뿐만 아니라 숨겨진 연주자들, 재능 있는 한데기 연주자 양성으로 유명한 크론베그 아카데미 (Kronberg Academy) 연수생을 그리고 전 해 다른 장르의 유적선들까지 참여하여 첼로의 아우라까지 멋진 화합을 시도하였다.

출처: 바이올린/첼로/콘트라

오케스트라나 실내악단에 묻혀 묵직한 제몫만 맡아주며 다른 솔로 악기들을 빛내주는 보조 역할의 첼로가 아닌, 여러 장르의 표현이 가능한 무궁무진한 저니. 현의 떨림을 지난 주안공으로서의 첼로의 진면목을 경험할 수 있는 첼로 축제인 암스테르담에서 10월 18일부터 22일까지 열릴 예정인 첼로 비엔날레가 있다. 이 중 26일과 27일은 암스테르담의 공연장 27일과 28일 저녁 8시에 각각 연주될 예정이다.

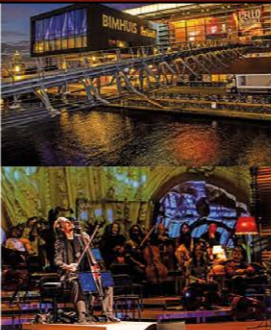
향수를 불러 일으키는 고향의 선율(10월 26일, 오후 2시 30분)
레스티넬 기간 중에 열린 콘쿠르 수상자들은 독일의 크론베그 아카데미가 주관하는 마스터클래스를 받을 수 있는 혜택을 누리게 되어 역으로 크론베그 아카데미에서 교육생들은 첼로 비엔날레의 무대에 설 수 있는 기회를 부여하는 등, 첼로 비엔날레와 독일의 크론베그 아카데미는 수 년째 친밀한 파트너십을 유지하며 교육 프로그램을 공유해 오고 있다.
독일의 크론베그 아카데미 출신의 젊은 신인 연주자들의 공연 중 그 향이 선율을 주제로 한 무대가 관심을 끌었는데 한국, 러시아, 콜롬비아 세 국가 출신의 세 연주자가 차례로 나와 각각의 민족적 색채를 담은 음악을 전달하는 기화였다. 흥남의 작곡가 가족 <생물사>의, 어린 사 물롬베리아의 보그노 출신의 Santiago Calón Valencia의 열대곡으로 안

정감 넘치는 기화는 연신 객석의 감탄사를 자아내었다. 역시 콜롬비아 출신의 작곡가 Guillermo Uribe-Holguin(1880-1971)의(뉴욕과 파리에서 수학한 후 1910년부터 1935년까지 보고다 콘사바도르 음악원장을 지낸) 소나타를 연주했는데 프랑스의 신바로코 분위기와 드뷔시적인 몽환적인 느낌 등... 유럽적인 색채를 세련되게 표현해 주었다. 파리 음악 시절 생상 탕(Vincent d'Indy)을 사사한 바 있고 드뷔시의 열렬한 추종자였던 작곡가의 음악 세계를 잘 반영한 연주로 기억에 남는다. 마지막으로 연주한 두 곡 Leon Cardona(1927)의 <Bambucismo>, Carlos Vico Ortiz(1900-1979)의 <Patatillo>도 매우 흥미로운 순서로 기억되는데, 콜롬비아의 민속 음악인 Bambuco(19세기)에 영감을 이키고, 남미, 스페인 풍이 가미된 음악. Patatillo(19세기)의 출생지로 알려진 보르타의 콜초카 볼림에서 작곡 영감을 받은 곡이다. Santiago Calón Valencia의 젊은 연주자답지 않은 독특한 느낌으로 민족적 요소를 바탕으로 제조의 현대음악이 현란한 색채로 전개되는 매력이 물씬 풍겼다.

말장, 유라시아, 남미 출신 첼리스트들이 소개한 20세기 음악들을 통해, 세계 각국의 다양한 민족적 색채를 표현할 수 있는 무궁무진한 소리의 스펙트럼을 지난 악기 첼로를 재발견할 수 있는 기회였다.

통념을 깨는 자유로움이 넘실대는 첼로의 향연 (10월 27일 대악 공연)
연주회, 마스터클래스, 콘쿠르 등 일련의 다양한 행사를 마무리하는 갈라 공연은 유자협 혹은 오케라 무대를 방황해 왔다. 파리의 전통적인 카페 분위기가 무대에 재현되었고 무대 좌측에서 피아노, 맨이 잔잔한 제즈 선율로 피중의 긴장을 완화시켜 줄어주는 것으로(그는 무대의 생명이 변형되는 시간에 등장하여 악인의 분위기를 부드럽게 리드하기도 했다) 무대가 시작되었다.

7세 때 첼로를 시작한 첼리스트 출신 연주자 이반 카리나스(Ivan Karimale)는 흥남의 표현력으로서 작곡가 갈리아 고벨로비(Galina Kordonova)의 젊은 마스터클래스(Masov)의 그림을 표현한 콘트라 대악 공연이 즉흥 연주를 선보이는데 절묘한 제너를 바탕으로 러시아 프록 음악의 장치를 감하게 통기는 연주를 들려주었다.



출처: NTR

되어야 한다고 주장한다. 역시 이탈리아 출신으로 18세기(의 비르투오소 첼리스트이자 작곡가였던 지오반니 바티스타 코스타니(Giovanni Battista Costanzi)의 곡을 암스테르담 신코나에다(1988)에 장단된 형식 오케스트라) 악인과 연주했는데, 간판스타답게 특유의 유려스런 재치로 무대를 주를 일으키는 연주 상연에 관객들을 매혹시키며 객석을 들었다 놔다 하여 타고난 엔터테인먼트로서의 면모를 과시했다.
이탈리아 민속 악기인 코라 연주자, 합, 제즈 등 다른 장르의 곡을 암스테르담 신코나에다와 함께 선보인 스텔라 Claron McFadden, 비디오 아트와 전자 첼로를 접목시킨 실험적인 시도 또한 흥미로운 눈요깃거리였다. 또한, 암스테르담 신코나에다의 연주자들은 고전과 현대 음악 뿐만 아니라 귀에 익은 대중음악을 연주하기도 했는데, 얼마 전 94세를 일기로 타계한 프랑스 상송의 거목 Charles Aznavour의 <Yesterday when I was young>을 연주하여 추모의 메시지를 전하였고 Nirvana의 1997년도 앨범 <Never Mind>에 수록되었던 히트곡 <Smells Like Teen Spirit>을 신중하게 편곡하여 연주하기도 했다.
향미와 화합을 범세계적으로 실현하기 위한 수단으로서의 음악, 세계 각국의 정서를 표현할 수 있는 무한한 가능성의 악기 첼로의 진면목을 경험할 수 있는 행사의 뜻이 앞으로도 지속되길 바란다.



54 String & Bow

December 2018

Festival team

Maarten Mostert artistic director
Johan Dorrestein managing director
Michaël Neuburger production manager
Harm van Heerikhuizen production, editor festival book
Christiaan de Wolf production
Dorien de Bruijn production, coordination volunteers
Tjakina Oosting production Hello Cello
Marleen Paping marketing & publicity
Lizette Mannak intern marketing & publicity
Merel Dercksen administration and hospitality
Hanneke van Willigen office manager
Nellie Cornelisse production festival market
Femke de Caluwé assistant Hello Cello Orchestra
Patty Hamel secretary jury National Cello Competition
Mirjam van Hengel production, editor The Decibel family
Martin de Ruiter programming and production Cello&Film EYE
Matthieu Huijsser programming and production Cello Lounge
Ellen Kromhout design festival hall
Aimée Gersons scenography Cello Coupé
Maren Bosma English copywriting and translation
Werner Studio, Leander Lammertink design
Darren Carter video
Nander Cirkel, Beitske de Jong Biennale TV
Dennis Beckers public survey
Emma Kroon, Irene Kok, Hannah Feltkamp, Hidde Bekkers, Ivo Lemken, Eloise Davis assistant production

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Colophon

Editorial staff: Cello Biennale Amsterdam
Design: Werner Studio, Leander Lammertink
Photography: Veerle Bastiaanssen, Ben Bonouvrier, Andy Doornhein, Ronald Knapp, Leander Lammertink, Melle Meivogel, and Jelle Verhoeks

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The silent forces of the Cello Biennale

Before and during the 7th edition of the Cello Biennale, the festival team was enforced by a team of over 40 volunteers. Preceding the festival, they helped with tasks such as spreading flyers, taking care of mailings, assembling welcome packages, and building up the festival. During the festival, volunteers started pressing thousands of oranges for Bach&Breakfast as early as 07.15. The volunteers represented the festival, ready to help at the information and merchandise desks, working in the production and Biennale offices, and welcoming artists or taking them to rehearsals. The hard work of this group of enthusiasts contributed in a big way to the great atmosphere the Cello Biennale is so widely known for.

The Cello Biennale extends its thanks to the following volunteers for their enormous and invaluable efforts:

Adriana Mendez Fernandez, Annie Oude Avenhuis, Birgit Oyen, Catarina Nunes, Charlotte Brusee, Charlotte Gulikers, Chieko Donker Duyvis, Eadaoin Copeland, Els van den Oever, Eneiva Lapa, Esther ten Kate, Eva Halbersma-Nagy, Eva van Schaik, Eveline van Cleeff, Felicia Dercksen, Francisco Fernandez Ruiz, Guus Raaphorst, Hester de Beus, Ida Weidner, Jan Rector, Jeroen Kellerman, Judith Bruijn, Khrystyna Kulchinska, Liesbeth Nienhuis, Lois van Malenstein, Maja Pankovic, Majanka Timmers, Mara Mostert, Marieke Bekirov, Marijke Beffers, Marina Kok, Noah Hassler, Pauline Ruijs-Lee, Peter Halbersma, Renate Apperloo, Renée Timmer, Robert Ploem, Simon Velthuis, Sofie Ehling, Theodoor Heyning, Yasha Mostert.



Julia Wolfe & Jakob Koranyi



Nicolas Alstaedt & Daniël Kool



Anastasia Kobekina & Giovanni Sollima



Sietse-Jan Weijenberg



Matt Haimovitz



Victor Julien-Laterriere



Kristina Blaumane & Amsterdam Sinfonietta

8TH
CELLO BIENNALE AMSTERDAM

The Eighth Cello Biennale Amsterdam will take place from October 22 to 31, 2020

The Sneak Preview of the eighth Biennale will take place on Friday, October 25, 2019.

'The best classical niche festival'

NRC Next

'Cello people might just be the most pleasant people on earth'

Parool

'An instrument to embrace'

Trouw

'I have absolutely no intention of ridiculing classical music and its many conventions, but it is covered with a layer that's worth scratching off the surface every now and then.'

Comedian and children's writer Micha Wertheim

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