

# CELLO IS FOR HEAVEN

is the festival book of the  
Cello Biënnale Amsterdam 2022

*The Cello Moves*  
with stories, interviews  
and the complete program

*interviews with*

artist in residence Jean-Guihen Queyras

psychiatrist Dirk De Wachter

choreographers Andrea Leine and Harijono Roebana

cellists Johannes Bergion and Ayanna Witter-Johnson

composers Kate Moore, Calliope Tsoupaki, Trevor Grahl,

Willem Jeths, Martijn Padding and Peter Vigh

*a story by* Anna Enquist

*a letter from* Frieda Belinfante

*texts and interviews*

Mirjam van Hengel

Robert van Gijssel

Huib Ramaer

9<sup>th</sup> CELLO BIENNALE AMSTERDAM 2022

CELLO IS FOR HEAVEN 

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9<sup>th</sup> CELLO  
BIENNALE  
AMSTERDAM



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9<sup>th</sup>  
**CELLO**  
**BIENNALE**  
**AMSTERDAM**

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*The Cello Moves*

**‘Cello is for heaven’** those were the closing words of the moving conversation that Mirjam van Hengel recently had with Belgian psychiatrist Dirk de Wachter. In this book, which was published for the 9th edition of the Cello Biënnale with the theme ‘The Cello Moves’, we will examine the ways that the cello moves – and how it moves us. Can the cello actually carry us to heaven? Or should we peel away all of the layers of expectation that surround the cello, as choreographers Andrea Leine and Harijono Roebana ask us in these pages. In their hands, the cello’s movements have an entirely different meaning.

Jean-Guihen Queyras speaks with Mirjam van Hengel about what moves him in music, and about the instrument that opened up the world to him. Anna Enquist writes a personal story about how music can provide comfort. Huib Ramaer interviews composer Kate Moore, who wrote her latest cello concerto as a tribute to resistance heroine, cellist and conductor Frieda Belinfante, and he highlights the other world premieres at this edition of Cello Biënnale. Robert van Gijssel interviews two unique and completely different cellists from CELLOFEST: Johannes Bergion and Ayanna Witter-Johnson.

The last Cello Biënnale with a live audience ended gloriously on 27 October 2018. In 2020, we managed to reach a fairly wide audience with an online Biënnale, featuring mainly Dutch cellists and the National Cello Concourse. Now, four years after the last live edition of the Biënnale, Amsterdam will once again serve as the ‘cello heaven on earth’ for 10 full days. As Colin Carr expressed during Cello Biënnale 2012: ‘It’s the place to be as a cellist, as a music lover. So you can certainly call it *Cello Heaven!*’ Only to winkingly add: ‘But at the same time it sometimes feels like *Cello Hell* to play for a full hall filled with so many colleagues...’

Maarten Mostert *artistic Director*

Michaël Neuburger *Business Director*

# More intense than the comfort of words

Few writers write about the strength and comfort of music as Anna Enquist. Not just the cello moves, *music moves*: a song can bring us peace, sound brings grace.

*Anna Enquist*



Once, the recently deceased Dutch film-maker Heddy Honigman thought of making a film called *The Comforter*. She had in mind a large, ungainly Dutch actor – she mentioned Gerard Thoolen – who would ring someone’s doorbell, intending to give them comfort. How would that work? You’d switch on the light in the stairwell, activate the door-opening mechanism, and see a massive, large-headed figure climbing the stairs. ‘I am coming to comfort you,’ he would say without looking up, careful not to lose his footing as his heavy hiking boots thumped up the treads.

When he’d arrived at your floor, would you allow him to embrace you? Would you listen to what he whispered in your ear? I doubt it. The comforted must trust the comforter; there has to be some relationship that gives the process of consolation meaning. There also has to be a clear need of solace. Or perhaps Heddy Honigman assumed that everyone needs comfort, whether they know it or not. But why? When does a person need to be comforted?

Babies and small children often need comfort. Unfamiliar sounds, smells and objects make them anxious; hunger, physical discomfort and abandonment drive them to tears. They find it difficult to place or grasp what’s happening to them. They are frightened of the outside world and their tiny bodies. Their reaction to internal and external triggers is so intense that they become upset. That’s when help is needed. The baby needs to be held. The comforter’s arms and lap give the child safe boundaries; melodious words whispered in a tiny ear explain what’s going on and contain the burgeoning emotions. A song tames the runaway feelings.

When I was pregnant with my son, I played the cello regularly. Later, when he was about four – the age of childhood anxieties – and he couldn’t sleep, he would ask, ‘Mummy, will you cello for me?’ The sounds he knew from before he was born, conveyed through the cello’s back resting on my belly, gave him the peace and security he needed to fall asleep.

But what happens later, with adults? Sometimes, grown-ups are flooded with

overpowering emotions: alarm, anger, fear or pain. In essence, it always comes down to feelings of loss: loss of certainty regarding health, safety, and security, loss of a future, or loss of a past. Or the loss of a loved one, or a child. To some extent, the inability to deal with and control such feelings takes us back to childhood. We become overwhelmed, or distraught, and we feel powerless. So there is an enormous need for help in coming to grips with the misunderstood flood of emotions – there is a need for comfort.

What takes place in the comforted relates to that same powerlessness and helplessness. First, the comforter reassures the comforted that she is not alone. The comforter is close; you can feel it, he’s not going anywhere. In addition, the comforter must somehow inspire confidence. Compared to a baby, who reacts more or less the same way to all kinds of suffering, an adult’s emotional life is more subtle and multifaceted. But she also wants to be understood, wants the comforter to feel what’s going on, to choose his words carefully and interpret emotions.

Strangely enough, music can convey the sense that another person understands what is going on. The person in despair hears a phrase or melody by Schubert or Stravinsky and thinks: yes, that’s right, that’s exactly how I feel. The music has taken over the role of the comforter. Yet music can go a step further and stir up buried sadness in those who aren’t even aware of their need for comfort. The beautiful thing is that the same music can simultaneously offer comfort by framing these strong emotions and enclosing them in musical form. The feelings won’t overwhelm and sweep you away because they are tied to the music’s structure. A final chord is on its way; you can hear it coming.

The structure of a piece of music can also offer another type of solace, one that’s more superficial and practical. For example, when something has happened that leaves you feeling desperate and unable to take your mind off the calamity, your thoughts can start to drive you mad. That’s when ‘practical music making,’ as described by the Austrian writer Thomas Bernhard, can offer solace. It can be our salvation

When my adult daughter died, I was paralyzed and tormented day and night by unbearable thoughts and feelings. But every morning, I would sit at my piano for a while and practice incredibly difficult Bach fugues. There was no talk of ‘beauty’; it was simply ‘very intricate.’ With that music, I didn’t have to feel anything. I was wholly absorbed in the melodic lines, the fingering and the

harmonic progressions. I had to pay rapt attention and was thus temporarily released from my crushing loss. My surrender to the technical demands set me free, if only briefly.

In the long term, a different type of comfort is required. The solace that makes you feel supported, embraced and understood. For years, my husband and I have played with two good friends in a rather curious string quartet in which none of us plays our primary instrument. Technical demands and expectations fall by the wayside and form no impediment to becoming fully absorbed in the music and the friendship. We have enjoyed many happy evenings filled with music and chitchat. But in the period following the death of our child, there was no room for light-heartedness. I had also run out of words, could barely speak. And yet, we agreed to meet with our quartet friends. No off-hand chatter this time. Just Mozart, Haydn, Schubert. That didn't trigger any alienation in me. I didn't ask myself, 'what am I doing here?' On the contrary, a sense of peace washed over me; I felt at home, accepted by the good friends with whom I sensed a connection without exchanging a single word. The bass line I produced was heard, taken seriously. We picked up on each other's themes. We were having a conversation. All four of us were moved by the music, but we remained upright and alert because that's what the music demanded of us.

It's entirely possible that the comfort music offers goes deeper and is more intense than the comfort of words. Before children start to think in words, their inner world consists of rhythm and melody. Of sound. The earliest experiences of comfort and reassurance are musical sensations. In my most recent novel, *Demolition*, the main character, a composer, can't find the words to describe her desperation about her lost illusions to her loved ones. Unable to connect verbally, she feels misunderstood and inconsolable. Yet in the music that she writes, she's perfectly able to express her despair and clarify her emotions to others. That's when she feels peace and the grace of sound.

What if that oafish actor from Heddy's film had a cello case slung over his shoulder? If he'd unpacked the instrument on the landing at the top of the stairs and sat down on a stool to play the *Sarabande* from Bach's Fifth Cello Suite? Maybe then the film would have been made.

*Anna Enquist is one of the guests in the Cello Biennale podcast series, 'De Ontroering' (The Emotion): episode eight, 'Bilingualism'. Listen to any podcast app or via [www.cellobiennale.nl](http://www.cellobiennale.nl)*



# Music is a *passion-job*

To Jean-Guihen Queyras, *Artist in Residence* at the Cello Biennale 2022, the cello is his connection to the world. His life as a musician is a daily adventure, full of openness to music, surprises, connections and unexpected improvisation.

*Queyras moves!*

*Mirjam van Hengel*



When you talk, every work has its own intonation. Sometimes a diminuenda, sometimes an accent. You pause for a moment before speaking, extend the occasional syllable. That's what makes talking interesting, and you can imitate that perfectly on an instrument.' A wonderful quote from Anner Bijlsma, on the ties between talking and playing music. But what's the point of either? To make that one, extremely personal sound. That one specific sound that you as the listener can learn to recognise: the voice of a good friend, the unique sound of a musician.

The unique sound of Jean-Guihen Queyras is exceptionally elastic and mobile, light, but with a deep foundation. Whether Queyras is playing Schumann, Bach, Poulenc or Armenian folk music, his sound is always unmistakable.

Listeners have enjoyed Queyras' music since the very beginning of the Cello Biennale, and the audience has become as familiar with it as Queyras has become with the festival itself. From the first edition, he has immersed himself in the programme as enthusiastically as the most avid visitors, and no doubt he will do so again as this year's Artist in Residence. During the opening concert, he will perform Britten while his son paints onstage behind him; he'll present a cello arrangement of Bartók's alto violin concerto together with the Residentie Orkest; he'll play music from Iran and Greece in *Beyond Thrace*, and joins CELLOFEST with his jazzquartet. Along the way, he will receive the Anner Bijlsma Award, the international oeuvre prize created in 2014, which was previously awarded to Giovanni Sollima and none other than Bijlsma himself.

When Queyras is not travelling – cello over his shoulder, beaming smile always within reach – he lives in Freiburg, where he teaches at the conservatory. He performs with all of the major European orchestras, has been a member of Pierre Boulez' Ensemble InterContemporain for many years, and can answer questions in three languages.

Whether one of them can keep up with his stream of consciousness remains to be seen, however. His eyes and his face often answer quicker than his voice, and when asked a question he lights up like a match being struck. Queyras is enthusiastic, eager, quick-witted and good-humoured.

He recalls that he was often bored as a child. "Until I realised: that cello, the music and everything you can do with it; that's the thing, the tool that connects me with the world. It's my instrument for communication. I can use it to express myself, go on adventures, make discoveries without limits."

**You study every possible kind of music, and you have a repertoire that spans from old music via romanticism to contemporary and world music. Has that always been the case?** "I think so. Music is a passion job. The fact that I used to waste my time before I played the cello seems absurd to me now. Because there's so much to discover, music, stories, books. Boredom is the last thing on my mind. But that's how it was back then. And it ended the instant I found the cello. Everything changed. I found my alter-ego in my instrument. I identified with it completely, and from there everything seemed interesting to me. I'm curious by nature, and with the cello I can explore how infinitely varied the world is."

Queyras' unbridled curiosity has resulted in a variety of projects over the years. In 2007, he 'just' recorded the Bach suites. Then he completed a project where he contrasted them with a modern composition by asking six composers to submit a new work. The result was an exciting confrontation between Baroque and contemporary music. Later, he played the same suites onstage as part of the performance by Anne Teresa De Keersmaeker, *Mitten wir im Leben sind*, a symbiosis of music and dance.

To him, it's all about multiformity - and taking it seriously. He has repeatedly emphasised how a musician needs to find themselves by exploring another person's universe. "When you play Bach, you don't play the same as when you play Kurtág or Saint Saëns. You're always a different part of yourself."

**Projects like the one with De Keersmaeker tie into this year's theme for Cello Biennale: the Cello Moves, which includes a role for the combination of cello and dance. How did it work?** "To start with, the suites were originally all dances. Together with De Keersmaeker, I went looking for the structures in the music, the importance of the harmonies and how they could be applied to movement. I can't technically dance while I'm playing, but she had me play every suite in a different place and used the fact that I'm less mobile than the dancers as a starting point. It's like she used me as the axis around which they could move." After the project with De Keersmaeker, he actually missed the personification of the music when playing

the suites. “It took me a whole suite to overcome the feeling that something was missing. Since that project, I’ve started playing the suites more rhythmically, more ‘*dansant*’.

**You’re this year’s Artist in Residence at the Cello Biennale. What does that mean to you?** “I think it’s fantastic! For a musician who travels a lot, stays a few days in one place and then moves on to the next project, it’s amazing to have places that give you the feeling that you’ve come back home again. I have that with Cello Biennale. I was involved from the very beginning, from the first meeting where Maarten Mostert told me about his plans. I immediately felt the energy and the drive, the urge to bring things together. The fact that I was present at the birth of the festival in 2006 wasn’t only special because it was an immediate success, but also because there was chemistry from the very first moment, love of music, love of the cello, the joy of sharing, making discoveries, combining new music with the classical repertoire. It felt like family. The Biennale and I kind of grew up together. So, the opportunity to serve as Artist in Residence and contribute new things is an unbelievably big gift.”

**You’ll be presented with the Anner Bijlsma Award, the lifetime achievement award and stipend. What do you plan on doing with it?** “The Anner Bijlsma Award is intended for developing talent: projects that encourage young musicians. So, I’ll definitely be doing that. I’m extremely grateful, and the fact that the award is dedicated to Anner Bijlsma means a lot to me. I also studied under him, and he taught me a lot about what I think is important: playing from a genuine, living intention; not studious and obedient, but investigative and listening. Never based on the idea: this is how it’s supposed to be. I am to use the stipend to help young musicians at the start of their careers to develop precisely that: their sense of improvisation, their open-mindedness. Because I think it’s unbelievably important, and because that’s how I am. Because it’s something I strongly believe in. I want to let them stay at a stimulating location to work with a few of the musicians I perform with myself and who I believe are important: Sokratis Sinopoulos and one of the Chemirani brothers I play with in the festival for world music, and Raphaël Imbert for jazz and improvisation. I also aim to involve Ukrainian musicians. I think it’s important that we connect with current events, especially with music, which lends itself well to that purpose.”

**As a lecturer, you work with young musicians all year round. How important is teaching to you?** “I absolutely love teaching. It’s fantastic to watch how people gradually learn to express themselves more precisely and personally. How they make the world a better place through music. It might sound a bit pompous, but one of the things that I always propose to students is the question of what makes our craft different from that of a mechanic or carpenter, for example. There are similarities: you have to master the technique – the four strings, the left and right hand, process information and scores and transform them into sound – and you have to know precisely what you’re doing with it. That’s craftsmanship. But you then have to use that mechanical mastery to express something that rises above it. You bring something to life, both from within yourself and from the composer who wrote the piece you’re performing. I always emphasise how important it is to get to the essence of a composer; not just in what they wrote, but also in what moved them, what they were thinking, the context. Take Schumann, for example. He poured all of the richness and music that he had in him into those harmonies, and we have to build a relationship with them. We have to feel it, understand and connect with ourselves to truly express it. To do that, we need to devote not only our technique, but also our humanity, real life and authentic emotion. That demands courage and conviction. What I always try to do is stimulate students and challenge them to learn how to *dare*.”

**What’s more important in that: knowledge or intuition?** “Both play a role. You have to be able to analyse, so part of it requires intellect. You have to understand how harmonies are put together and process background information. But that isn’t enough in and of itself; it only becomes relevant if you’re open to what it means in the context of the music, and how the composer put the piece together. You have to use both reason and emotion. Consider Bach: he thought in terms of structures, of logic. He loves patterns, but in the end his music is like breathing. Analysis and intuition go hand-in-hand.”

**What role does the presence of the audience play in that?** “It makes you even more attentive. If we’re conscious of the listeners, the atmosphere in the auditorium, and the acoustics, then we’ll react to that. You’re playing with expectations. There are of course some tricks that both composers and musicians use for that. We know how the brain works, how people react to the building

of tension and release, excitement, emotion in the softer passages. But the performance can also be influenced by the moment itself. I recently performed Don Quixote in Granada, and there's a passage where Don Quixote – voiced by the cello – suddenly starts playing his theme again, softly, after an excitedly fast passage by Sancho Panza. During that concert, I suddenly paused for a moment. I had to let people hear how Don Quixote had been put off balance by Sancho Panza's forcefulness. I had to make him stop for a second. The conductor looked a bit concerned. You could hear a pin drop, and you could cut the tension with a knife. A moment like that is all about interaction, the vibration in the auditorium, and that can only happen in the moment itself. It creates something extra. Amid all the physical control and the structure of the music, you can touch something in the soul. You enter into a dialogue with the listeners."

**That sounds something like improvisation.** "Exactly! That's what I'm all about. That's the key word. I think that a live performance should always include a touch of improvisation. And not just that: I'd even say that the lack of improvisation in some classical traditions is responsible for some of the challenges facing concert halls today. Improvisation is crucial. If you learn to make music the right way, then improvisation is always part of it."

In the comment about the classical musical tradition, he actually started with the first two syllables of the word 'problems', before quickly interposing 'challenges'.

It's clear that the world of Jean-Guihen Queyras isn't only coloured by difficulties, but also possibilities. An infinite variety of possibilities. In infinite forms, directions and movements. Queyras *moves*.

*As Artist in Residence at the Cello Biennale 2022,  
Jean-Guihen Queras will perform at:  
Thursday 20 October - Opening concert  
Saturday 22 October - Residentieorkest  
Sunday 23 October - Masterclass and De Vergelijking  
Wednesday 26 October - Beyond Thrace  
Friday 28 October - Let's Talk and Invisible Stream  
Saturday 29 October - Cello Coupé*

# Listening with your eyes

The cello presents them with a major challenge: an instrument that is already laden with beauty and expectations. But they accepted the challenge for Cello Biennale, and produced their first choreography without dancers: instead, the cellists are the dancers. A conversation with LeineRoebana about music and movement.

*Mirjam van Hengel*



**T**here are few people who can listen to music as intensely physically as choreographer Andrea Leine. A YouTube video shows how violinist Liza Ferschtman plays Biber's *Passacaglia* for her in the middle of a circle of attentive listeners.

The violinist plays as she approaches the choreographer in the centre of the circle, while the camera zooms in for close-ups of their faces and the violin. Ferschtman has her eyes closed as she moves slowly and compactly, almost as if she is rolled into a ball. The violin has a booming sound as it moves in her arms. It becomes a player in itself, supreme and inescapable. Leine sits ramrod-straight in her chair and watches the music with intensity. Her head makes the occasional slight movement, but her eyes are clear and wide-open, unblinking. She never lets go, and neither does the violinist or her violin. They form a trio: music, image, and movement.

“And that was music that I absolutely refused to choreograph”, Leine recalls in the dance troupe Leine Roebana's studio. She smiles. “We'd produced a performance with Liza. It was a very pleasant collaboration, and then she offered to do something with that piece. I think it's an amazing piece, but I immediately knew: no, we're definitely not going to dance to that.”

That perfectly expresses the unique and personal way Andrea Leine and her husband Harijono Roebana work. Music plays a key role in everything they do, but one of the first things they say is: we don't dance to music.

**What do you mean by that?** Harijono Roebana: “When you dance ‘to’ the music, you make the music's structure visible. You dance to the same rhythm. But we don't do that often. Only when the music is really complex, because you have to search for it to make everything transparent. But if the musical structure is already clear, for example if it has an obvious 3/4 or 4/4 beat, then we don't bother showing that in the dance. We add a counterpoint to both the dancers and the musicians. You don't want the dancers to simply repeat the structure of the music, just like we don't want to musicians to simply move along with it.”

**So what do you want?** Harijono Roebana: “You give them a different structure.

If you have a beautiful rhythm in the music, like say a 7/4, then you could create a foot pattern that matches it precisely. But it's actually much better if it falls just outside the beat, or if a movement goes against the beat. You shouldn't ignore the rhythm completely, but you also shouldn't use it as the starting point. To forge a unity, we look for a dialogue with the music. We feel it out, in a positive sense, just like the music feels us out as dancers or choreographers. That doesn't mean there isn't the occasional synergy between music and movement, but it's not there all the time. Music is crucial for us. Music was my first great passion, and it's what led me to dance.”

**So, you're also choreographing the music?** Harijono Roebana: “We try to carry a movement in the music through into the dance and vice-versa; to translate a physical movement into music. It's what Skrjabin tried to do: the synaesthesia of music, movement, light and sound. We believe that's possible. Maybe not entirely, but we try to tie the things together in such a way as to create something new.”

The combination of dance and live music has been the foundation of everything that the LeineRoebana troupe has done since it was founded more than 30 years ago. One of the more remarkable elements of that is that the musicians are on stage, and often play an active role in the choreography. In *Ghost Track* (2011), for example, a gamelan orchestra sat on the same floor where you could hear the dancers' feet. In *Snow in June* (2012), cellist Jakob Koranyi drew long notes to the accompaniment of a dancer playing percussion with stones. In *STORM* (2022), the theorbo player kept a breathless pace. And in *Smell of Bliss* (2014), Liza Ferschtman played her Bach solos in a whirlwind around a dancer, or moved one of the dancers around her as he seemed to knead her double stops in the air, the music dripping from his fingers.

The troupe will join with Cello Biennale for the first time in the performance *Snow in June*, with accompaniment from Tan Dun. With the music as driving narrator, cellist Koranyi's powerful arms will be a highly visible element of the performance as they move the instrument's body, bow and head. The rest of him will stay largely in one position on stage, because a cello isn't easy to move around.

But it's definitely not impossible. In the performance *SONUS MOTUS*, which LeineRoebana has created for Cello Biennale this year in collaboration with

composer Peter Vigh and the Cello Octet Amsterdam, the choreographers will prove it as the eight cellists join vocalist Elisabeth Hetherington to serve as the dancers.

**Nine bodies, none of which is a dancer, and eight large instruments; how do you aim to do that? What can you do?** Harijono Roebana: “It was a bold plan to start with, to work without dancers and still call it ‘choreography’. The hardest thing at first was that we’re mostly working with new music by Peter Vigh, which wasn’t yet part of the Cello Octet’s repertoire. So it took a while before they could play it, and we won’t know until later who will be available at which moment to do something other than play cello.”

Andrea Leine: “First, the cellists had to gain the confidence that they’d mastered the music. We’re asking quite a bit from them: they have to play everything from memory, because if their eyes are reading the notes, then their bodies aren’t dancing.”

**Will you have the choreography ready for them by the time they’ve mastered the music?** Andrea Leine: “No, that’s not how we work. We build it up piece-by-piece. We have an idea, and we try out new things with the composer, the dancers and the musicians. Everything influences everything else.”

Harijono Roebana: “We had a guiding concept: the emancipation of a solo voice from the polyphony, a musical line from Renaissance to Baroque. The performance has a lot of music from that period, in addition to the music by Vigh. The cellists will be joined by Elisabeth Hetherington, who starts out as a kind of ugly duckling in the group, but gradually liberates herself. The cellists can also break free from the group. We’ve worked with Elisabeth a lot in the past. Like us, she’s fascinated by the relationship between music and movement, and she’s developed from a singer into a beautiful dancer as well. That’s why we wanted to work with her specifically in this project without dancers.”

**How do you get a cellist moving, with that massive instrument?** Harijono Roebana: “It all starts with the body in the space, and that body just happens to have a cello. We begin with some everyday movements, either with or without the cello. We talk to the composer, we try a few pieces, and we make sure that there’s someone who doesn’t have anything to do for a few measures so they’re free to do

something else. Something simple, like walking or playing while they walk. When we make a choreography with musicians, they don’t have to do a pirouette with their instrument in their hands. The main thing is the awareness of the place in the space, and the physical aspect of making sound.”

Andrea Leine: “A lot gets cut in the process of making. We do movement training with the musicians, singing lessons with our dancers. You have to approach all of that seriously, but a lot of it gets left out in the end - sometimes to the disappointment of the musicians or dancers. They spend a long time rehearsing a movement together, and the final choreography only has one movement with one arm. Our guiding principle is that a body can produce both movement and sound, and that there’s a natural connection between the two. Not a gimmick where the musician does a little dance, or the dancer sings a song. It has to be an integrated whole, with its own power of expression. I think we just don’t see a separation between dance and music. We think in terms of music-and-movement. You could say that what we do is ‘interdisciplinary’, but I don’t see it that way.”

Harijono Roebana: “That multi-disciplinarity naturally demands a lot. You can’t expect a lot of musicians to be able to dance well, and you can’t expect dancers to be talented singers too. But when musicians lift that one arm at the right moment, they’re already part of the choreography. Sometimes it’s more about awareness: knowing that you’re part of what’s happening on the floor. Knowing that you’re not sitting in the orchestra pit. You play music physically, and we enhance that physical aspect in dance. It comes more or less naturally: a musician also uses their physique to enhance the expression of the music. We just play with that. We ask musicians to be acutely aware of everything they’re doing in between the notes. How they hold their heads, how they see, how and at which moment they hold their bow ready to play.”

**And the cello itself: does it play a role too?** Andrea Leine: “I think the cello is a huge challenge, because the beauty and the expectation of what a cello should be takes up a lot of space. At the first glance, people think: oh, how beautiful! That instrument, that sound, close to the voice, the warmth.”

**And you want to scratch that off?** “Sometimes. Not all the time, of course. I can immerse myself in that ‘ahhh’ feeling too. But in general, in a performance, that beautiful rutting sound of the cello needs to be earned. It shouldn’t be there the whole time. If you hear too many beautiful things in a row, it becomes too one-

dimensional. We also want something raw, some contrast.”

**How do you plan on doing that in *SONUS MOTUS*?** Harijono Roebana: “It features some obstinate music. There’s a lot of tapping and banging on the cello. And of course things happen with the instrument. At a certain moment during the rehearsals, when the musicians strike with their bow, we noticed clouds of resin billowing from the instruments. That’s also a movement, and you can enhance it using light. There’s a passage where the cellos move along with the singer as they play, so the sound changes depending on whether the instruments are facing towards the audience or away from it.”

**You regularly collaborate with composers who write new pieces for your performances – Iwan Gunawan, Maarten Altena, Calliope Tsoupaki, and now Peter Vigh. What’s that like?** Andrea Leine: “To start with, the music is never finished by the time we start the choreography. We never work with a piece that’s ‘done’. We often start working without the music, and we make movements that have to be added to the music later on. We start with a few modules, and we show them in silence or to the accompaniment of other music. Then the composer writes something, and we try it out. Sometimes we’re enthusiastic, or something might get cut. And the piece grows bit by bit. A composer can have a certain tension in mind, but that can change in combination with the movement. And a new structure of music can develop through the visual music of the movement combined with what you hear.”

**What do you mean by ‘visual music’?** Andrea Leine: “To me, dance is also music. When you put something together with music or opposed to music, then you’re also listening with your eyes. In the Concertgebouw, I can watch the performance, but I can also close my eyes.”

Harijono Roebana: “In music, you have some people who want to distance themselves from anything physical, are bothered by the people in the audience and all their breathing and coughing. Who’d rather be alone with the music. Music can have something really ephemeral about it. But we emphasise the physical aspect of making music.”

**Music and movement were originally closely related, especially in dance.** Andrea Leine: “I don’t think it’s that simple. They’re two different, powerful forms, and

we actually rarely use music that’s intended for dancing. We’ve tried it before, for example with Frans Bruggen, *Les Indes Galantes*, which includes music that was intended as dance music. But it was a lot of work.”

**Why was that?** “I lose interest. It’s too simple. I prefer layers of what you can’t hear or see. Simplicity bores me. You want to rip something open. You want something to happen that you weren’t expecting. We never build on a simple narrative. We make little modules, scenes and structures, and eventually they acquire a meaning that gives you direction. A structure where the narrative isn’t leading, but that allows for associations that in turn help design what comes next.”

**That seems to be more closely related to the abstraction of music than the anecdotal of a story.** Andrea Leine: “Yes, that’s right. And that in turn ties in to the fact that we think in terms of dance and music. The *substance* of the music is important to us, and even when we don’t dance to music, it’s structure, the architecture, is a source of inspiration for what we make. Sound colours can also serve as a source of inspiration for the structure of movement.”

Harijono Roebana: “In the last scene of *SONUS MOTUS*, the singer is at the front of the stage, with a huge pile of musicians behind her. They don’t have to play anymore, and they’re all stacked on top of each other. As the singer sings, the last cellist playing stands up and starts walking. He can either go to Elisabeth, the singer, or to the pile of musicians. Which will he choose? That makes it a kind of story, a short story. The music might be abstract, but the physical, visual component might make it more concrete.”

*LeineRoebana will present the performance SONUS MOTUS for Cello Biennale 2022 on Tuesday 25 October. Part of SILENZIO will also be featured in the opening concert on Thursday 20 October. The full performance of SILENZIO will premiere in Chassé Theatre Breda on 5 November.*

# A lonesome cellist amid distant horizons

Composer Kate Moore has written a new cello concerto for Cello Biënnale 2022, *Frieda's Journey*, inspired by the Dutch cellist and conductor Frieda Belinfante.

*Huib Ramaer*





**S**he had started on her cello concerto, an homage to cellist, conductor, and resistance fighter Frieda Belinfante (1904-1995) in 2018. But then the coronavirus pandemic hit. Everything went quiet. In the meantime, her composition was developing into a kind of psychological landscape. She now realises that it is essentially about liberation. The theme of fate is a recurring theme throughout the concerto. “It’s a quest for identity and compassion. A person roams through a wild landscape. The first part is intimate and deals with the soloist. In the second part, the soloist finds themselves in a rugged environment. A lonesome cellist amid distant horizons, snow, and a starry sky.”

Fermata, rest, and then it’s summer 2022. The world awakes! Audiences leave the house again, and Kate Moore resumes work on her concerto with a fixed deadline in mind: 23 October 2022. Premiere! Finally! In this ninth edition of the Cello Biënnale with the CvA Symphony Orchestra and soloist Ashley Bathgate. When I spoke with her, sitting silently at a desk was weighing heavily on her shoulders. But apparently it wasn’t standing in the way of the music. “I wrote this piece on the walk.”

Kate Moore was born in England, moved Down Under to Australia with her parents, then broke through in New York and found her biotope as a composer in the Netherlands.

### **Affinity with Frieda Belinfante**

It’s still July, and we’re drinking coffee behind the spot where the Amsterdam civil register was originally housed in 1939. That same building had previously been part of Artis Zoo, and even a concert hall. But on 27 March 1943, a resistance group that included Frieda Belinfante destroyed the identification documents stored there. “She was a true warrior”, says Kate. The memorial plaque that was unveiled there on 4 August 1945 lists 12 men’s names, but not Frieda’s.

Frieda Belinfante grew from a gifted cellist to become a conductor, but she faced many challenges along the way. Kate also studied to be a conductor, at Tanglewood. One would think that the world had become more emancipated by now, but she definitely wasn’t encouraged to climb the podium and actually direct

an orchestra. She was allowed to do it on occasion, but only if there were absolutely no other options. For example, when no one else was available to lead the premiere of her own compositions. Then she was grudgingly permitted to conduct.

She noticed a surprising number of parallels between her own life and Belinfante’s career while she was working on this cello concerto. “Frieda’s drive, her passions, her cello...” Kate studied cello at the conservatory, but she remembers it as both a blessing and a curse. “A lot of my friends are cellists. I love their idiosyncrasy, the diversity in their sound and playing. They’re all different, and they each have a personal relationship with the music.”

### **Studio in a church tower**

The piano proved to be much less of a burden for Kate than the cello, and she still prefers to compose music at the piano. The black and white keys are her workbench, in a studio in one of the towers of the Mozes en Aäron church. In the 17th century, the location was home to a Catholic conventicle, with its nondescript entrance on the Jodenbreestraat. In 1841, the now-familiar pontifical building with its four Neoclassical columns opened its doors on the Houtgracht. When the canal was filled in 1882, the church found itself on the Waterlooplein market square, where Kate composes her music today.

The Plantagebuurt neighbourhood around the corner, where Kate Moore lives today, is a constant reminder of the war that dramatically upended the lives of Frieda Belinfante and her friends. On the way to the study, she passes the Hollandsche Schouwburg theatre, where so many people were deported to concentration camps. “It confronts you with the dark side of humanity, but I think it’s also valuable to live nearby.” She is also fascinated by a ‘missing gap’ in her own family history. What did her grandparents do in the war? “After the war, they lived in Bennekom. But my grandpa was born in the Ooijpolder, near Nijmegen. Where did he live during the war? No idea.” Her own parents had a ‘move-on’ mentality, and never talked about it. She also never met her grandma and grandpa. “What happened to them back then?” That’s a question that’s always in the back of her mind. “It’s like a blank canvas, that I try to fill with my compositions. I see composing as a vehicle for putting together the puzzle of your own identity.”

### **As old as Frieda**

When was the first time she heard the cello? “Oh, that was Jacqueline du Pré, on vinyl. A record with Elgar’s *Cello Concerto* on the A-side and his *Enigma Variations*

on the B-side.” The music gripped her from the start. “I’d never even seen a cello, much less a cellist. We had a piano at home, and a guitar, but otherwise I was obsessed with cassette tapes and LPs.” Those recordings produced entire worlds from the speakers. “They introduced me to the world of musicians and live performances.”

So, when did she first experience how musicians make live music? She can’t remember. She was in a pub in England, and a folk band from Australia was playing. A few years later, that same band, Mara, came to play at her primary school in Australia. Coincidence? Regardless, it was an excellent school for musical talent.

“You weren’t forced to do anything against your will, but the school did have a very stimulating social climate for music. You could join the string ensembles or a band.” That’s where she first heard someone play a cello live. Then she began taking cello lessons herself at the age of 10. “That’s as old as Frieda was when she started with the cello!” Kate soon joined the cello ensemble at the Sydney School Orchestra.

### **Ashley Bathgate and The New York Connection**

A key moment for Kate Moore’s composing career was the premiere of her fascinating work *Ridgeway*, named after an old road in the English countryside of her youth. Bang on a Can-All Stars has since recorded *Ridgeway* on their album *Big Beautiful Dark Scary*. The renowned sextet played it for the first time on 4 February 2009 in Merkin Hall, between Broadway and Amsterdam Avenue in Manhattan. Ashley Bathgate, soloist in *Frieda’s Reis (Frieda’s Journey)*, was there too, and for pianist Lisa Moore the rehearsals were her first-time-ever with Bang on a Can-All Stars. Once again, coincidence was waiting for Kate. Lisa had been trained at the same school in Australia, and by the same pianist; the legendary Larry Sitsky. “Larry has Jewish-Russian roots, was born in China, and had to flee with his parents because of Mao.” Sitsky went on to become an influential teacher, pianist, and composer in Australia. “He also taught me a bit about Jewish mysticism.”

To us as listeners, *Frieda’s Reis* sounds like an improvisation at first, before evolving into a more systematic composition. Cate compares it to the aforementioned cello concerto by Elgar, which also starts with a free-form solo. “You also hear that in Arabic music, which begins with an exploration of maqam, or like the ragas in Indian music. It’s as if the soloist invites the rest of the ensemble to join in.”

*Kate Moore’s composition Frieda’s Reis will premiere on Sunday 23 October. Kate will also be a guest in Let’s Talk that afternoon. Kate Moore recently won the Podiumprijs (€60,000) awarded by the Gieskes Strijbis Fund.*



## A cello stuffed in a Crosley Convertible

**I**n 1947, cellist and conductor Frieda Belinfante left for America. She had already earned a degree of fame in the Netherlands, but the war turned her life upside-down. Most of her Jewish family were murdered, and she was an active member of the resistance. But after the liberation she had difficulty picking up her old life again. She had some contacts in America, such as Miny van Os, who worked at the Dutch consulate in New York. In the autumn of 1947, the two hopped in a tiny Crosley Convertible to take a road trip through the country.

“It looked like a toy car”, writes Toni Boumans in her biography of Frieda Belinfante, *Een schitterend vergeten leven*. She describes how Miny insisted on buying the compact car because it didn’t burn as much petrol, which kept the journey affordable, and how the two ladies stuffed it “with far too much luggage. Three suitcases, the cello, other items, and blankets for the winter”.

That tiny car carried her large cello from New York all the way to California. Frieda Belinfante (or ‘Oef’ to her friends) wrote a letter about the trip to her sister. Biographer Toni Boumans came across the letter, which we were permitted to publish as a colourful vignette of the restless cello’s travels.

Oklahoma City, 25 November 1947

Dear Sis,

Reading the words ‘Oklahoma City’ above probably sounds as strange to you as it does to me. I still have to get used to it; all the familiar sounds from the past that have now become reality. I’m sitting here on the floor as I type this, next to the youngest son (age 2) of the doctor’s family I’m staying with. He’s the brother of Tanja’s sister-in-law. I visited Tanja in Buffalo.

Mientje and I arrived here yesterday. We had a few rainy days on the journey here, so the nature wasn’t at its most beautiful. We drove from Gary, where we visited Miss Dekker, via Chicago to Little Rock, Arkansas. (And I almost forgot we

stopped in St. Louis too). It rained for two straight days while we were on the road. But just after we left Hot Springs, we had beautiful weather. It was almost warm, so we were able to lay out in the sun in the afternoon. The scenery started to change as we drove. We've come across some southern flora; the trees still have their leaves, and I've never seen such beautiful colours in all my life. From bright light green to pale yellow, orange and flaming red. (...)

Yesterday afternoon we arrived in a city that's built entirely in the Southern style, with wide verandas in front of the houses, and we went to the clinic where the doctor works, because we didn't have his home address. We only had a note from his sister in Buffalo, who thought we were very amusing, with our music and the rest. We looked like vagabonds, as was usual during the journey. The doctor took a moment to greet us in between patients, and after a few minutes he called his wife and said that two of his sister Judy's friends would meet us there. And would we like to stay at their house? So, we've only been here for 24 hours now, but we feel completely at home. Everyone calls you by your first name.

Last night, one of Jerry (the doctor's) friends came to visit. He's an influential man in the city. We played some music together, and he's not bad on the piano. He seemed to be really interested in me and invited us to lunch at the Rotary Club today. The Oklahoma City Orchestra performed there, and he introduced me to the conductor, who's a big deal here. We were only planning on staying for one day, but they're so excited about our visit. I think they've never heard a cello played like this, and they're fascinated by all our stories about Europe, the war, and our journey.

So, there's no way we can leave yet. I'd also like to take a closer look at the place, and everyone is making that very easy to do. The people are amazingly hospitable and informal here, and you feel at home right away. Tonight, we're all going to a concert 18 miles from here. Tomorrow night I've been invited to an orchestra rehearsal, and Thursday is a holiday in America: Thanksgiving Day. A lot of family is coming to eat here, and they want us to join them and help prepare the whole hog with an apple in its mouth. So, I don't think we'll be able to leave before Friday morning at the earliest. You probably understand how exciting it all is, and how strange, and how many new impressions we have to absorb, but I'm enjoying every minute of it.

From here, we plan on going to Texas, which I want to explore in detail, and then via New Mexico to California, where I have a full schedule. So, I expect the trip will take at least another 6 weeks. It's so interesting to see the things you've read

about a hundred times. People travelling by horse, wearing a cowboy hat. Sometimes I feel like a travelling musician, because as soon as I arrive somewhere I have to unpack the cello and play. I don't get around to studying as much as I'd like, but I do get to sometimes. I practice occasionally in a cabin before we go to bed. We live on the cheap; we usually only eat one meal per day in a small café where the truck drivers eat. Lunch is often a bowl of soup - Chili, which is quite spicy but very tasty. For the rest, I survive on fruit and nuts. You know, my favourite. I still don't have an idea of where I'll settle down, but it'll be one of these four states: Okl., Texas. New Mexico or California. I'm taking some time to make up my mind, with the approval of the Beenhouwers, who don't want me to be hasty. Give everyone a kiss for me, and Mientje sends her greetings,  
Oef

*In Let's Talk on Sunday 23 October, Mirjam van Hengel will speak with Belinfante's biographer Toni Boumans and with Kate Moore, composer of Frieda's Reis.*



## Cello is for heaven

For the podcast series '*De Ontroering*', Mirjam van Hengel spoke with psychiatrist Dirk De Wachter about his collection of Bach suites and how music helps us live. A conversation about *tristesse* and Casals on a deserted island.

*Mirjam van Hengel*

If there's anyone who can be moved by the cello – or as he puts it; 'touched' – then it's the Belgian psychiatrist Dirk De Wachter. He once said in an interview that he is in a near-permanent state of Stendhal syndrome: constantly being overwhelmed by beauty. "Art fulfils me", he explained, "but what truly *touches* me is music. Classical music, and especially Bach." And to be even more specific: Bach's cello suites. So that's what we'll talk about today.

De Wachter lives in a large, charming building in Antwerp; a house full of art and books where you can imagine yourself in a museum. Stained glass windows, colourful rugs, a small grand piano, sheet music, stacks of thin-paper publications, cherished junk; a room that feels lived-in. The niche of a former mantel behind the dining room table holds the collection we're talking about today: his CDs of the cello suites.

Because De Wachter, author of books such as *De kunst van het ongelukkig zijn* (*The Art of Being Unhappy*) and *Borderline Times*, considers himself not only a 'professor of sorrow', but also a *collectionneur*; a title he uses with proud irony. His collection consists of more than 100 CDs of Bach suites. They fill a modest shelf, and vary from classic recordings by the great performers, from Pablo Casals to Pieter Wispelwey and the complete works of Janos Starker ("I also have that on LP, from before I started my collection"), to performances he recorded himself and transcriptions for guitar, bass and even the recorder. "Those aren't easy to listen to. It's a small recorder with a high-pitched whistle. It's not really worth hearing, but I'm keeping it anyway."

**Why?** "I bought it at a record shop that's closed now, but the owner used to know me as 'the man with the suites'. He said: I've got something new, but it's really bad. So I said: I've got to have it!. And he was right: it's very, very bad. But the performer had practiced very well, and it must have been very difficult on a recorder, so it's an impressive performance and I feel it's my duty to listen to the CD all the way to the end. And now I can't get rid of it, of course. A true *collectionneur* can never get rid of a version; that's the law. I think it even carries the death penalty."

**How did you start this collection?** "At a certain moment, I thought: I have a good life, with a good family and everyone is very sweet to me. I have a fantastic job. But there's something missing. A collection! Because no person is complete without a collection. So I had to find one. One of my friends had a collection that I thought was amazing: pianos. He had so many pianos that he needed to rent a storage space to hold them all. I wanted something that was a bit more manageable. That's how I decided on the suites. And it's really a fantastic collection! They're small, and the collection is never complete, because new recordings are constantly being produced. The collection started with what I already had, and I added CDs that I could find in the local record shops. Then, whenever I had to go abroad for my work, there was always a record shop where I could look for new additions. It's wonderful; I get to talk to people about music and my collection, which is how I want it. With the invention of the Internet, you can suddenly order as many CDs as you want. But that's not sporting, so I don't do it. I want to hold them in my hands, see them in person and buy them in a real store."

**So you don't strive for completeness?** "That's impossible, and far too frustrating. No, it will never be complete. I'll have to accept that human shortcoming."

But that human shortcoming that appeals to De Wachter more than it bothers him. As a psychiatrist, he emphasises how important it is to acknowledge shortcomings, imperfections and injustice. A little unhappiness isn't a bad thing, he says; the important thing is that we learn to embrace the difficult and unpleasant aspects of life. He considers the idea that life should be fun as the defining illness of our time. "I'd rather see the cracks", he wrote in his book *De kunst van het ongelukkig zijn*. "It's better for us to learn how to be a little bit unhappy every now and then."

In his books, music and art and literature play an important role in that lesson. He believes that they touch the deeper layers of humanity in a natural, fluent manner: the darkness, and the sorrow that would otherwise remain hidden or ignored. So it may seem obvious that he enjoys melancholy music. The wistful voice of Leonard Cohen is his other great passion, alongside Bach.

"You could say that Cohen has a cello voice. And the most beautiful music always has a touch of *tristesse*. I have nothing against being cheerful, but the most beautiful music and literature deal with the drama of existence: with loss, with sorrow, with failure. What appeals to me in the sound of the cello is precisely that

wistfulness, that melancholy, that beautiful sorrow. The suites that I listen to so often can be comforting; they can support a little bit of sorrow. They don't take away the sorrow, but they can give it a place to rest."

**You once wrote: 'music helps us learn to live on the slack rope.'** "We shouldn't let ourselves be tempted to deny our sorrow. It's better to give it a place and to envelop it in words, in art in all its forms, in music. That makes it easier to carry the sorrow with you through life, so it isn't constantly poking out at you. It wraps it in a blanket. That's comforting. By the way: I don't want to define comfort as a passive acceptance of the horrors of existence. It's about creating beauty; about music that sublimates suffering, for example, but also about engagement: how can we engage with the world from its difficult aspects, with empathy for one another. I abhor passive comfort, that 'there there, you poor thing'. That's a form of condescension."

**What else does music offer, aside from comfort?** "Is comfort not enough? Comfort is essential. No, it offers comfort; I don't want to add anything to that. Life is hard, and if we can put it into context through the comfort of beauty, or nature, or love – sublimation in art and music – that's the essence of existence, and that's all we need. I believe comfort is an essential human need, to tell the truth."

**Bach composed mathematically, in ingenious patterns. You work with emotions. Do they behave in an almost diametrically opposed manner: random and unstructured?** "I'm not an expert, but I think that mathematical patterns, harmonies and counterpoint appeal to something fundamentally balanced in the brain. That's the fundamental thing I talk about; a kind of certainty in the chaos of existence. That also has something to do with my love for Bach's music."

**Counterpoint involves a voice and another voice. Is that relevant to what you do: talking with people and emphasising the importance of connection?** "It might be. I strongly advocate engagement, or *engager-vous*. But I do it in a much more stumbling and faulty manner than Bach in his perfect music. Bach is really the Himalayas of classical music. I finished my book *Borderline Times* with the words: *ich hatte viel bekümmernis in meinem Herzen aber deine Tröstungen erquickten meine Seele*. That deals with the divine, the mystical. With what we don't understand, but still want to emulate. The Spinozan concept of divinity, of godliness as the incomprehensible and infinite of the universe; I see something in that, and

it can be evoked in music. Compassion gives you a place in the immeasurable and incomprehensible world. That applies especially to the confrontation with death. I'm seriously ill myself, and I'm confronted with it too. And words simply fall short. Music offers a lifeline in the impossible aspects of life, even without words. Or something like that. I'm saying all kinds of things that I don't understand myself."

**That's what it's all about, of course – the things that are difficult to express in words.** "Absolutely. *Wovon mann nicht sprechen kann, darüber muss mann schweigen*. The mystery of death and of existence. All the questions: what are we doing here? Soon it'll be over, and what have we left behind? Philosophers have written a lot of books about that, but music goes even further. One way or another, the effect is more essential because it's not about understanding, but about feeling; the unconscious, the things we can't explain."

He laughs and affably shakes his head, in cheerful dismissal of his own words. "I hear myself saying all that, but it's actually incorrect or insufficient. What I actually want to say is: listen to music."

When asked, he moves to his CD player and shows which version is there at the moment. "Benedict Kloeckner. Some people might call it blasphemy, but he always put contemporary music between the suites, including solos for cello. I think that's fascinating. Bach was of course the first jazz musician, improvising on his organ. His music is eternal."

He recalls how young he was when he was first touched by Bach, around the age of 15 or 16. That was in the hippie era, the age of Woodstock, when he watched Glenn Gould give a workshop for young people on a tiny black-and-white TV. "That weird man – I was apparently already fascinated by weird people – he really appealed to me and that music, the contrapuntal music, it touched me immediately. I can't really remember when I got into the cello too. That was a bit later."

**How often do you listen to the suites in your collection? Do you take the time to sit and listen? One per day?** "I try not to be obsessive about it, and I don't play the suites every time someone comes to visit. I try not to bother people with it. I only listen when I'm at home alone. In the beginning, when I only had around 20 versions, it was fun to try to recognise the versions by ear, but I can't do that anymore. There are just too many. And I don't listen every day. It comes in waves. When I'm feeling down, like when I was lying sick in bed, they'd get played more often. But when I come home from work in the evenings and my wife is here and we talk about life, I don't always have to put on one of the suites. That being said;

there hasn't been a single month over the past 20 years when I didn't listen to at least one of the suites. I listen at least once a week, even if it's just a prelude. That's enough to help me keep pushing on with life."

De Wachter can't (or won't) say which of the suites is his favourite. He thinks that would be blasphemy. "The one I know the best and that generates an almost Pavlovian reflex of joy is the *Prelude* to the first suite. You almost can't get it out of your head, and it's the starting point for all the rest, but I don't want to play favourites. I couldn't bring myself to do that to Bach."

**But do you have a favourite recording?** De Wachter makes a tortured expression. "I get that question a lot. 'Which one would you take with you to a deserted island...?' I sincerely hope that I never have to stay on a deserted island, with all that isolation and loneliness, but if I did then I'd take Casalis. The CD is transposed from a 78-rpm record, and you can still hear the scratch of the needle. It's a recording that they don't make anymore: extremely romantic, old-fashioned. The sound seems to come from the distance, and the scratching – not just the needle on the record, but also the cello, as if the bow is rougher than usual. I can recognise that recording anywhere. So if I'm forced to pick just one, then it might as well be that one. But I also enjoy the version for theorbo and a few of the classics. Rostropovich, the Rolls Royce of the recordings; an old-but-timeless version. But I was mainly raised with an enthusiasm for old music, the authentic performances by musicians like Anner Bijlsma. I also love the version by Sigiswald Kuijken, my good friend who often plays on the viola da spalla."

**Would you have liked to have played yourself?** "No. I took music lessons as a child, because that was expected in our family, but I wasn't any good. I didn't have a musical ear. That's a pity. I did play guitar for a while, but I wasn't very good at that either. So I never expected to be able to play this type of music. If I could play, then I think it would be fantastic to be able to play Bach's music on the piano, not the cello. The cello is music for heaven. It's not intended for us here on earth."

*You can also listen to a recording of this conversation in the Cello Biennale podcast series, 'De Ontroering', episode five, 'Troostmuziek' via any podcast app or the website [www.cellobiennale.nl](http://www.cellobiennale.nl)*





CALLIOPE TSOUPAKI



BILL LAURANCE



JÖRG BRINKMANN



MARTIJN PADDING



KATE MOORE



KARMIT FADAEEL



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PETER VIGH



TREVOR GRAHL



WILLEM JETHS

## An ark full of new music

The Cello Biënnale commissions new compositions for each new edition of the festival. The composers spend the months before the festival working on their music, which means that many of them find themselves working in the shade of grapevines or with a view of the sea. This summer, Huib Ramaer called several of the composers to catch up: Calliope Tsoupaki, Trevor Grahl, Willem Jeths, Martijn Padding and Peter Vigh. Several other composers will board our musical ark this autumn, but we've put together a brief fleet review: a diverse and exciting reminder of the warm summer holidays.

*Huib Ramaer*

**I**t's been finished for a while now. I'm taking a vacation from my piece", says Calliope Tsoupaki over the phone from Greece. "Forever!", she adds, laughing. Tsoupaki is already working on a new commission. Willem Jeths is also finished with his composition. His solo cellist Johannes Moser is already hard at work mastering the brand-new cello concerto *Nell'Oltretomba*. "He'll be landing in Florence soon, and then he's coming straight here", Jeths explains from Italy. Together, they'll put the finishing touches on the piece under the best imaginable circumstances, with a panoramic view of the hills of the Marche. A bit further to the south, cellist Sebastiaan van Halsema is treating the Dutch-Canadian composer Trevor Grahl to one of Bach's cello suites; cello secure between his bare knees, yellow slippers and Bermuda shorts. "We met in Skinias, between Irapetra and Agia Galini in the South. 30 people and just 1 café", as Grahl describes the village.

### Hiding behind the moon

"What have I done?", asked **Calliope Tsoupaki** after she'd completed *Behind the Moon*, the piece for cello and piano that will be performed by Larissa Groeneveld and Ellen Corver at this year's Biënnale. "Why did it become a 17-minute piece, instead of the requested 10?" I called Tsoupaki at her home in the port city of Piraeus, where her indefatigable 93-year-old mother still lives on her own. "What this century needs is: method, a new way of composing. Technique will develop out of that. I thought: I want to make something dynamic, a floating form, free from linear processes. Music that dissolves in time, or time that dissolves in music. Music that sprouts from the material itself. The piano piece is fairly strictly written; very precise, and it serves purely as an enrichment of the cello harmony. The pianist adds an aura, or a halo, to the sound of the cello."

*Behind the Moon* turned out as an explanation of the long strings, and of sonorous sounds. She went looking for that last year as well in her composition *Odysseus*, which she wrote for the Asko|Schönberg in her role as Composer Laureate. "Dark sounds as a surprise. What you'd expect in the heights, happens in the troughs. It's the dark side of yourself that holds the riches. Rather than looking for the hyper-nervous escapism of today, I'm seeking precisely the things you don't

see." That is symbolised by the dark side of the moon. "My piece expresses the desire to be open to the invisible. The silence of night. The dark, in dark tones. Not a horrifying darkness, but rather a magical one: open to adventure, understanding that the darkness in yourself isn't actually all that dark in reality. There's an intense coral-like moment near the end, where everything comes together. I only came up with the title after it was finished: *Behind the Moon*: music as a hiding place on the opposite side of the moon."

In addition to this piece, Tsoupaki has also written a piece commissioned by the National Cello Concourse. "I did a lot of preparatory work, listened to and watched a lot of pieces for the cello, to feel them drastically and to ask myself the question: what do I have to add to this?" She also dived deep into the YouTube ocean and surfaced with a pearl: cellist Paul Tortelier talking to students about scales. "He was driven in his work with scales and how to deal with them, and he's right: they determine the resonance of what you make. What I'm saying is pretty spectralistic, but Tortelier talks about it with such affection." Watching the video, one is struck by how he paraphrases Shakespeare in his elegant French accent – *scales are the Food of Music* – and how he effortlessly transposes Elgar's scales to India, while referring to Greek philosophers. "In their writings, philosophers teach us how we should think. In their music, composers teach us how we should love."

Inspired by Tortelier, Calliope Tsoupaki settled on her piece, which she would eventually title *Wind of Love*. "The piece turned out very dynamic, with a lot of moments where the player has the freedom to take their time and develop their sound. It'll come down to who can let us hear their own connection with the piece, who can best connect those moments together. I didn't write it as the umpteenth piece for a concourse; instead, I went looking for how I could add something substantial to the existing repertoire for cello solos."

### Unbearable lightness and wall of sound

In August, **Trevor Grahl** was still deliberating over the title to his concerto for two cellists, Lidy Blijdorp en Sebastiaan van Halsema and the Asko|Schönberg under the conduction of Bas Wiegers. He was working on the final phase of the composition process from the island of Crete, in the village of Adele near Rethymno.

A concerto for two cello soloists isn't something you do every day. Grahl explains how he approaches them as two beings separated from one another. "Each with their own backgrounds, stories, sounds, mannerisms and habits, but

together in this piece. Only when most of the music was finished did I realise how the concerto had been influenced by the novel I'd been reading at the time: *The Unbearable Lightness of Being* by Milan Kundera. The motifs and themes that Kundera examined in it were interwoven with both the musical and the philosophical structure of my concerto. In the concerto, the cellists become intertwined like the characters in Kundera's novel, to the point where they become a third entity. You could almost call it a 'hyper-cello.'" Grahl refers to a quote by psychoanalyst Carl Jung: "The meeting of two personalities is like the contact of two chemical substances: if there is any reaction, then both are transformed." My piece isn't directly about Lidy Blijdorp or Sebastiaan van Halsema, but about the connection that takes place between them, and that you as the audience can experience from the very first measures of the concerto. They form a single body, which only occasionally splits into two."

The first part of Grahl's piece, named *Perpetua*, is dedicated to a struggle where the soloists trade motifs back-and-forth according to the medieval hocket, where every motif serves as a starting point for the next. "The cellists take a journey through contrasting musical landscapes; some are packed together, while others are light-footed", says Grahl. The instruments become intertwined in a whirlwind that leads to the second part, String Air; 'ultra-light marching band music that whistles up and down above the harmonic overtones. Near the end, a gigantic wall of sound appears; thrilling and overwhelming, like a golden castle. That golden wall rises like a majestic question mark, before descending to a stop." He calls it: *Cadenza Grosso, feat. K.D.*. From there, the notes transform into the next whirlwind of sound: *Whorl*. "The cellists repeat the same motif over and over again. The essence of both characters is opposed in a *mime-game-duo-cadenza*.' The blaring of horns announces the conclusion of the piece. The soloists spin threads of sound that gradually transcend the ensemble. Grahl explains how he found inspiration for this segment in the writhing of copulating slugs, and who they left a shimmering trail of slime.

"In the animal world, sex is always light; the embodiment of the need to live and reproduce. Kundera's characters, on the other hand, always seem to get tangled up in their own potential for intimacy and connection. The journey from heaviness to lightness is not easy to make, as I learned from Kundera. You could see my concerto as a journey of the two soloists, where Asko|Schönberg provides the landscape and the emotional context. There is heaviness in the air, but also 'unbearable', humorous lightness."

### **Pyramus and Thisbe: sweet love with a sour undertone**

The seed of **Willem Jeths'** cello concerto was planted by *Ishq*: a short work for the woodwinds of Calefax, inspired by the mythical lovers Pyramus and Thisbe. *Ishq* is an Arabic word for love and passion. Two young lovers, Pyramus and Thisbe, are neighbours in ancient Babylon. Their parents have a feud, however, so their children are not allowed to interact. But Pyramus and Thisbe maintain contact with one another via a crack in the wall.

"They make a night-time rendezvous outside the city, under a white mulberry tree", says Willem Jeths on the phone from Italy. "Thisbe arrives first. Frightened by a lioness' roar, she flees into the forest, leaving her cloak behind. The lioness rips apart the cloak, leaving it torn and stained with the blood of an ox she had just devoured. Then Pyramus arrives, sees the blood-soaked cloak, thinks that Thisbe is dead and dies by his own sword. When Thisbe appears and sees the dying Pyramus, she decides to follow him in death. It's just so sad. It's actually the story behind *Liebestod*, the climax of Wagner's *Tristan und Isolde*." *Ishq* premiered in January 2022, but Jeths wasn't done with the story and the theme. "I saw opportunities for a longer piece. Then I thought: what happened to the two lovers after they died?"

The answer served as the foundation for his second cello concerto, *Nell'Oltretomba*. He based the instrumentation on Shostakovich's first cello concerto: double woodwind, a single brass, celesta, harp, one percussionist and a string orchestra. Johannes Moser's cello plays the role of Pyramus. The intriguing creatures around him are the alto oboe, the alto flute and the French horn. "The piece begins with Pyramus' entrance in the underworld, which is filled with enticing creatures. The horn tempts Pyramus - the cello. When Thisbe appears, Pyramus immediately feels a strong attraction. Thisbe is the clarinet, playing in conflict with the French horn. The horn tries to taunt and threaten the clarinet, but eventually has to withdraw in defeat."

Jeths discovered that this work demanded something different than his first cello concerto. "I wrote my *First Cello Concerto* and the solo work *Bella figura* for Frances-Marie Uitti, a ground-breaking player of experimental new music. This time, I chose for a more lyrical approach based on the question: what do I want to hear from a cello? A low, beautiful, sonorous and warm sound. In the middle register, the cello really sings, like an opera singer. The cello works on your emotions, comes close to your heart; it's very direct and unconditional. But it needs a contrast. Sometimes the piece pulls out a knife and starts scratching - more from the French horn than from the cello. The horn stands for *l'amore fatale*, while the

cello is more human. It is tempted, but gallant and generous. In the percussion, you can hear ‘death strokes’ that illustrate the inevitability of the drama. And finally, Thisbe and Pyramus melt together into sound. A dissonant makes you feel that their death was wanton and that innocence is lost.”

Amid our conversation about the contrasts between love and darkness, Jeths returns to the mulberry tree. “Have you ever tried mulberry jam? It’s a black jam, but there’s also a white variant. In Pyramus and Thisbe, the colour black represents the blood of the young people spilled under the funereal tree, and their untimely deaths. It also symbolises that their love was unconsummated, and their deaths unnecessary. It’s really sour. Are you familiar with *cipolline in agro dolce*? That’s the Roman variant of Amsterdam’s sweet and sour pickled onions.” I look up the recipe. Raisins, olive oil, peeled pearl onions, balsamic vinegar, sugar and a pinch of salt...

### A polystyrene cup under the long strings

Some of the concertos that will premiere at the festival weren’t composed this summer, but much, much earlier. **Martijn Padding** composed his second cello concerto, *Swift, Grey and Spacious*, in 2020 – but the accursed pandemic meant that it has never been performed. It was composed for the Residentie Orkest under the conduction of Antony Hermus, and the Canadian cellist Matt Haimovitz. The concerto consists of two contrasting bookends, ‘in character each other’s opposite’, connected by an intermezzo (‘hinge’) that connects the two and brings them into balance. The first part, *Swift*, is very extroverted, with rapid-fire dialogues between the cello and orchestra, explains Padding. “The sound is open, and it emphasises rhythmic cello playing. The cello part has several breaks where the soloist frees himself from the orchestra. That results in a cadence where the soloist can choose between two options: the fully composed version or another course where he can set his own course through the material based on 12 formulas and a series of guidelines.” The hinge segment, *Grey*, offers soft-but-restless night music, “with fast cello shafts that shoot into the highest register, with some vague reminiscence of *Nuage Gris* by one of my favourite composers: Franz Liszt.”

The conclusion, *Spacious*, opens up the sound. “Glissandi and harmonic canons play an important role, and the music is the complete opposite of the opening segment *Swift*.” *Spacious* sings, but it’s essentially introverted, and mainly based on harmony and sound. “The soloist is really together with the orchestra in this part.”

Soloist Matt Haimovitz is a headstrong personality that Paddington manages

to point in any direction. The cellist has improvised together with Flea from the Red Hot Chili Peppers, played all of the great concerti from the classical repertoire, and possesses a fantastic technique.

“When I write a concerto, I think it’s interesting to make a portrait of the soloist. We weren’t able to collaborate much due to the pandemic, but our first and only meeting in October 2019 covered a lot of ground. Matt opened his cello case in the middle of a restaurant, and enthusiastically demonstrated how you can change the typical bronzed cello into a screaming electric guitar, simply by putting a polystyrene cup under the long strings.”

### The voice of one, and the voice of the whole

**Peter Vigh** aimlessly watches the fish meander through a river in the Dordogne, as he records a podcast for me about his project with Cello Octet Amsterdam and the choreographers of LeineRoebana. Music and movement each have their own power of expression as they create the performance hand-in-hand together (see Mirjam van Hengel’s interview with LeineRoebana elsewhere in this publication).

The emancipation of the solo voice is the guiding principle of the performance, Vigh explains beside the babbling water. During the transition from the Renaissance to the Baroque, the solo voice freed itself from the web of polyphony. “We soon realised that the human voice should have an important role in the performance. The cello is the instrument that comes closest to the sound of that voice.”

The composition process was based on four pieces of classical music by Carlo Gesualdo, Claudio Monteverdi, Luzzasco Luzzaschi and Barbara Strozzi. “Those were the building blocks we used for everyone to start fantasising and associating. In addition to new compositions, I also made arrangements for those pieces. Some of the arrangements feel like really old music, but others seem like they’re contemporary compositions - especially the one for Gesualdo. He wrote harmonic turns that were very modern for his time. I’ve brought them even closer to the present day by extending dissonants and by occasionally inserting a consonant chord.”

The four pieces all indicate a unique approach to polyphony. “For me as a composer, they offer all sorts of starting points. With Gesualdo, it’s fascinating to pull out the middle voices. In Luzzaschi I found inspiration for a solo voice for Elisabeth Hetherington, the vocalist in the performance, whom the cellos encircle like a kind of shadow. I was really inspired by how Elisabeth seems to improvise

as she sings the music by Barbara Strozzi. I've used those ornaments in a new composition, which eventually grew to become *Full Moon*. That music repeats throughout the performance as a kind of dream world that draws in the audience. That dream world is actually composed of human encounters.”

Peter Vigh describes the music as a succession of separate compositions that work as a coherent whole. “All of the compositions have references to the others, as if one was born from the other. The new music was created from the old, and then the new had offspring as well. That's how *Full Moon*, a composition for soprano and eight cellos, gave birth to a duo for one cello and a soprano: *Visible/Invisible*. One contrasting element is the repeating *hit it!*, an energetic work where the cello is used as a percussion instrument. The body of a cello hides a wide range of timbres, that cellists can uncover with their hands or fists. I've also created an eight-voice work called *Transformations*, which consists of individual cells - you could call them 'stem cells' - that combine into a single eight-part composition. All of the individual voices come back later as solos, duos or trios. What you're left with after listening to all of those pieces is: how does the one voice relate to the greater whole?”

*These compositions will be performed during the Cello Biennale on the following dates:*

- *Calliope Tsoupaki Wind of Love: during the First Round of the National Cello Concourse on Thursday 20 and Friday 21 October*
- *Calliope Tsoupaki, Behind the Moon: Thursday 20 October during The Cello Moves*
- *Willem Jeths, Nell'Oltretomba: Friday 21 October during the concert by the Nederlands Kamerorkest*
- *Martijn Padding, Swift, Grey and Spacious: Saturday 22 October during the concert by the Residentie Orkest*
- *Peter Vigh, SONUS MOTUS: on Tuesday 25 October*
- *Trevor Grahl, Lightweight - for two celli and ensemble: Thursday 27 October during the concert by Asko|Schönberg*

*More premieres at Cello Biennale 2022:*

- *Jörg Brinkmann, music for cello orchestra and beats: Saturday 22 October during the concert by the Hello Cello Orkest*
- *Kate Moore, Frieda's reis (see page 30): Sunday 23 October during the concert by the CvA Symfonieorkest*
- *Bill Lurance, Double Concerto: Wednesday 26 October during the concert by the Metropole Orkest*
- *Karmit Fadael, Sēo: on Thursday 27 October during the concert by Amsterdam Sinfonietta*



# A complete cello arena

At CELLOFEST, the non-classical segment of the Cello Biennale programme, every possible type of cellist from every corner of the world will be performing pieces from every imaginable genre.

Two of the cellists performing this year are Johannes Bergion and Ayanna Witter-Johnson: proud and inspired musical *einzelgänger*s, who discovered their own voices via exciting detours.

*Robert van Gijssel*

**A** superficial listener to the work of Johannes Bergion and Ayanna Witter-Johnson might not immediately notice the things they have in common. Witter-Johnson plays pop and R&B in the rich tradition of Black American music, and her pure signing voice occasionally reminds us of Beyoncé and other great pioneers in the vocal arts. Bergion plays in a symphonic metal band, where he rocks hard, but also sneaks in some subtle jazz and swing.

But the Swedish Bergion and the British-Jamaican Witter-Johnson do have a connection in music that transcends pop and music styles, genres or trends. Both musicians have embraced the cello and turned the instrument into the most important interpreter of their songwriting work or musical compositions. And with their choice of the cello, they've earned reputations as musical *einzelgängers*, and are proud of their roles as pioneers in their respective musical niches.

For an instrument that is so deeply anchored in classical music, the cello has made surprising developments over the past few years, and journeyed into musical fields far beyond the beaten paths. The CELLOFEST at Cello Biënnale Amsterdam has long featured the instrument in unexpected collaborations and emancipated musical oeuvres that no longer resemble the work of the great composers of long-gone eras. But the careers of both Witter-Johnson and Bergion are still rooted in classical music, and both agree that it is precisely that background that has brought them to where they are today.

As a child growing up in London, Ayanna Witter-Johnson's mother took her to a concert by the American a Capella ensemble Sweet Honey in the Rock, and she was touched by their vocal artistry. "I absorbed the music, and sang along almost word-for-word during the concert. My parents thought: she's got talent. They let me take piano lessons right away, and things went quickly from there."

Witter-Johnson proved to be a wunderkind, and became familiar with the classical repertoire at a very young age. "I could even play some concerts, and my teacher thought it would be a good idea to let me learn to play another instrument, to get an ever-sharper focus on the music." Her choice was unexpected for a child who loved singing pop, reggae and soul songs at the piano. "It wasn't long before

I picked the cello. Because my mother had set a couple of limits for my choice: no woodwinds, no brass, and no percussion. I thought the bass was too big, and the violin was too tiny. I had a vague idea of what the cello was, because I'd seen someone playing it at school. So my mind was made up. And I fell in love with the cello from the very beginning. It immediately felt familiar, and I played it every day."

Nevertheless, the piano remained her main instrument during her studies in classical composition; first at the Trinity Laban Conservatoire of Music and Dance in London, and then the Manhattan School of Music in the United States. "I kept singing during my studies, because I loved singing, even as a child. I also started writing my own songs, and since I played piano too, I soon developed a style like Nina Simone's."

While a music student, Witter-Johnson got a side job that, by pure chance, changed her artistic life. "I had a chance to perform in a Caribbean restaurant, singing and playing piano. But that evening I found out that the restaurant didn't have a piano. I couldn't take my own piano to the restaurant, of course. So I thought: why not just bring my cello. I can carry it myself, and maybe I can sing while I play. It didn't seem that complicated: you always have your vocal cords, and you don't need both hands to sing. If people can sing while playing guitar, then why not with the cello too?"

Thanks in part to the cello, Witter-Johnson soon developed into a singer-songwriter, despite her classical music education. "I started looking for melodious lines that could accentuate my voice, but that could also help me grow as a composer. And songs that combined all of my influences, even from my youth. I found inspiration in Jazz, but also in genres like old Jamaican folk music. I believe that as a composer, you can only compose what you hear in your head. And when I listen to myself, I hear a mix of everything; all the music I grew up with."

For her debut album, *Road Runner* (2019), she wrote a wonderful mix of music that led from pop to jazz, from gospel to soul and contemporary music, for beautiful string arrangements. "I started writing songs mostly at the piano, because it's easier to find the harmonies. But then I made arrangements with the cello, and that produced song structures that sounded completely different than what I'd done on the piano. The chords on the cello are less traditional in song writing, and they produce a unique palette of sounds and musical forms. And it was precisely those that could tell my stories. I'm always guided by stories in my songs, in their own

sound-world.”

Johannes Bergion also had the cello fall into his lap at a young age. “I grew up in the small Swedish municipality of Söderköping, a historic town just outside of Stockholm. I was a completely normal boy, and I loved football. But my father was a music teacher, and he thought I needed to learn to play an instrument when I turned seven. He loved the cello, so he decided that I was going to play cello.”

Bergion originally had his own thoughts on the matter. “The cello wasn’t exactly the coolest instrument you could play in Söderköping. I went to the lessons, but I only practiced for about five minutes just before the lesson. Around the age of 14, I just didn’t want to do it anymore. By then I’d learned to play electric guitar, and I thought it was amazing. I loved loud music, by Metallica and Nirvana. My father didn’t have a problem with me stopping the cello, but I had to tell my teacher myself. And I didn’t dare to do that. In the first place, because she was a really sweet lady, but also because teachers were very respected in Sweden at that time. I just didn’t want to disappoint her. So I kept playing, and now I’m extremely grateful for that. My football career wasn’t going anywhere, and with the cello I suddenly felt like I was special. It became my new, cool thing.”

But he also realised that he would have to study diligently if he wanted to achieve anything with the cello. “It takes so long before you’ve reached even the first levels. I’m a teacher now myself, and since I do some strange things with my cello, the students think that I can teach them those magical techniques in no time too. But that’s not the case, of course. You’ll have to work hard for 10 years just to master the basics. I always find it hard to tell that to my students, because it could demotivate them. But I usually do it anyway.”

Bergion studied at the conservatory for years, and was preparing for a career in classical music, as a cellist in an orchestra. But then he found himself in an identity crisis. “In classical music, you’re always surrounded by older people in suits who talk up the bright future ahead. But that culture started to irritate me. And I thought it was frustrating to study for a whole week just to play a 12-second piece perfectly. I also thought: there are 20,000 cellists practicing these same pieces around the world, just like all the athletes training for the 100-meter.”

So he decided to get a job as a lift technician. “It was a really tough job, from six in the morning to late in the afternoon. And I loved it. In part because they would become my best years with the cello. When you work so hard all day, you

really feel like playing when you come home, to spend some time with your cello. That’s actually when I really discovered my instrument. I also dared to look for different sounds, and to play in new ways.”

That new approach to the cello led Bergion to a remarkable musical career. In 2003, he joined the Diablo Swing Orchestra; a band that combines metal and rock with classical music and jazz. “It was my revenge on my classical career. Suddenly I could play rock, which I loved so much, on my cello too.” Bergion learned how to make his instrument riff, and how to use it as a percussion instrument. “But I even do that in my own way. You really have to learn how to develop your own personal style and sound. As a good classical cellist, it’s too easy to just copy the driving rock guitar solos, like a lot of famous cello bands do today.”

But Bergion wanted more, and he wanted to explore the world beyond the rock and pop stages and the metal festivals. Together with David Werthén, a friend from his youth who plays bass, he formed the jazz and swing duo Von Thord, where Bergion can pick apart every fibre of the cello. “I’m not that interested in loop or effects pedals. I didn’t want to cheat in my Von Thord project; I wanted to get to the core of the cello. This duo, with whom I’ll be playing in Amsterdam, is actually a complete band. David and I play all of the bass lines, the melodies and the percussive rhythms. It’s incredibly difficult, and it was a long journey, but believe me: we’ve thought long and hard about our sound. We’re more than just two fun jazz musicians who like to improvise.”

With his band Von Thord and his unique style of playing, Bergion finally began to think of himself as an artist; someone with a voice of their own. Ayanna Witter-Johnson also found a voice of her own, on the unique path she followed through music. She has recently completed her classical composition, *Island Suite*, which she wrote for a commission by Britain’s Solem Quartet. “I wanted to explore the history and folklore of the island of Jamaica in that piece, through music and spoken word. I used the unique patterns of chords and melodies on the cello as they were created in my hands, to shape the stories and to develop all of the ideas that until then had just been notes in a sketchbook in my head.”

The cello gives Witter-Johnson a voice, as expressed in the pieces she’ll be playing at CELLOFEST. “I’m playing songs from my first album, but also Jamaican folk songs and some covers I arranged myself.” Witter-Johnson realises that her multi-faceted



music isn't easy to label and categories, and that it might not draw a large audience. "With every performance, I'm building a small family of people who appreciate what I do, and then join me in my quest. The people who come to my shows are adventurous; an audience that dares to take risks."

According to Bergion, a performance at CELLOFEST should be an eye-opener for many artists. "We don't have these kinds of boundary-breaking festivals in Sweden. There, you play within your own world, and you think you're the only one who plays cello differently. But then you come to this festival in Amsterdam, and you see that there are so many other artists who've also explored the cello in their own way and who make unbelievable music with it. With my duo Von Thord, and even with Diablo Swing Orchestra, we're often that one strange band in the lineup; a kind of novelty act. But then suddenly in Amsterdam there's a whole arena filled to listen to the cello: a whole arena made just for you. A space dedicated to precisely that thing you and a lot of other cellists are working in. It must be amazing to be able to play there."

*Ayanna Witter-Johnson plays in CELLOFEST Sunday 23 October*  
*Johannes Bergion plays in CELLOFEST Thursday 27 October*



9<sup>e</sup>  
**CELLO**  
BIENNALE  
AMSTERDAM

**PROGRAM  
OVERVIEW**

**THU 20 -  
SAT 29  
OCTOBER  
2022**

**THU 20**

**FRI 21**

**SAT 22**

**SUN 23**

**MON 24**

**TUE 25**

**WED 26**

**THU 27**

**FRI 28**

**SAT 29**





## Thursday 20 October

**10.00 - 16.00** GROTE ZAAL  
NATIONAL CELLO COMPETITION  
**First Round**

**19.30** ENTREEHAL  
**Opening**  
of the Cello Biënnale Amsterdam 2022

**20.15** GROTE ZAAL  
**The Cello Moves**  
Opening concert of the Cello Biënnale 2022  
Prize giving ceremony of the Anner Bijlsma  
Award  
Larissa Groeneveld cello  
Jean-Guihen Queyras cello  
Ketevan Roinishvili cello  
Polish Cello Quartet

THU 20

FRI 21

SAT 22

SUN 23

MON 24

TUE 25

WED 26

THU 27

FRI 28

SAT 29



STEFANO BRUNO



HADWYCH VAN GENT



JURRE KOOPMANS



BESTE YILDIZ



MANON LEROUX



NATIONAAL  
CELLO  
CONCOURS



CELIA CAMACHO



FLORIANNE REMME



OSCAR HAGEN



LAURENCE GAUDREAU



ISAAC LOTTMAN



68 DANIEL PERALES



EMMA WARMELINK



FERNANDO NABAIS



EMMA VAN SCHADEWIJK

## Thursday 20 October Grote Zaal

10.00 - 16.00

NATIONAL CELLO COMPETITION

### First Round

Keep an eye on the website for the final schedule:  
[www.cellobiennale.nl](http://www.cellobiennale.nl)

#### Participants:

Stefano Bruno  
Celia Camacho  
Laurence Gaudreau  
Hadewych van Gent  
Oscar Hagen  
Jurre Koopmans  
Manon Leroux  
Isaac Lottman  
Fernando Nabais  
Daniel Perales  
Florianne Remme  
Emma van Schadewijk  
Emma Warmelink  
Beste Yildiz

#### Participants will be accompanied by:

Charlotte Gulikers cello  
Daniël Kramer piano

#### Luigi Boccherini (1743-1805)

*Sonata in A major, G4*

- *Allegro moderato*

- *Adagio*

- *Affetuoso*

#### Calliope Tsoupaki (1963)

*Wind of love voor cello solo\** (world premiere)

#### Johannes Brahms (1833-1897)

*Sonata Satz: Scherzo*

The 'concours' phenomenon can generate some mixed emotions. Art-with-a-capital-'A' should never be subjected to a contest, of course. Nevertheless, musicians are always compared to one another, and each one makes their own decisions regarding the importance of instrumental perfection and musical expression. To a musician, every audition or important concert is a kind of concours. They all involve the process of thorough preparation in order to perform music at the best of their abilities. During the Biënnale, young musicians have an excellent opportunity to present themselves to a wider audience.

In three rounds before a live audience, 14 young cellists compete for the grand prize. The international jury chooses the winners of the 1st, 2nd and 3rd prize, the consolation prize and the prize for best interpretation of the commissioned composition by Calliope Tsoupaki. The three finalists play the cello concerto by Elgar, with the accompaniment of an orchestra. The audience then chooses the People's Choice Award.

The jury of the National Cello Competition 2022 will consist of:

**Boris Andrianov** (Russia)

**Marc Coppey** (France)

**Ophélie Gaillard** (Switzerland)

**Larissa Groeneveld** (Netherlands)

**Amparo Lacruz** (Spain),

**Reinhard Latzko** (Germany)

**Sven Arne Tepl** (Netherlands, chairma)

**Patty Hamel** (Netherlands, secretary)

\* This work was commissioned by the Cello Biënnale Amsterdam with financial support from the Performing Arts Fund (FPK)..



LARISSA GROENEVELD

JÉRÉMIE QUEYRAS & JEAN-GUIHEN QUEYRAS



## Thursday 20 October Grote Zaal

20.15

### The Cello Moves

Opening concert of the Cello Biënnale 2022  
Prize giving ceremony of the Anner Bijlsma Award

#### Polish Cello Quartet:

Tomasz Daroch, Wojciech Fudala,  
Krzysztof Karpeta, Adam Krzeszowiec cello

**Larissa Groeneveld** cello

**Ellen Corver** piano

**Jean-Guihen Queyras** cello

**Jérémie Queyras** visual artist

**Ketevan Roinishvili** cello

**Renée Bekkers** accordion

**LeineRoebana:** Aika Goto, Kris Mohammed Adem,  
Andrea Pisano, Timon De Ridder en  
Benedita Crispiniano dance  
Andrea Leine, Harijono Roebana artistic direction and  
choreography

#### Alexandre Tansman (1897 - 1986)

*Deux Mouvements for cello quartet* (Polish Cello Quartet)

- *Adagio cantabile*

- *Allegro molto risoluto*

#### Calliope Tsoupaki (1963)

*Behind the Moon\** (Groeneveld, world premiere)

#### Benjamin Britten (1913 - 1976)

*Three movements from the suite nr 2:* (Queyras)

*Declamato – Scherzo – Ciaccona*

interval

#### Silenzio

*music by Sofia Goebaidoelina, George Crumb,  
Sulkhan Tsintsadze and others* (Roinishvili)

\* This work was commissioned by the Cello Biënnale  
Amsterdam with financial support from the Performing  
Arts Fund (FPK).



POLISH CELLO QUARTET



CELLOFEST STEPHAN BRAUN



CELLOFEST SHIRLEY SMART TRIO

## Friday 21 October

**10.00 - 12.45** GROTE ZAAL  
NATIONAL CELLO COMPETITION  
**First Round**

**13.30** FOYERDECK 1  
NATIONAL CELLO COMPETITION  
**Announcement contestants  
Second Round**

**15.00** GROTE ZAAL  
**Polish roots**  
Mario Brunello cello  
Polish Cello Quartet

**15.30** KLEINE ZAAL  
**Let's talk**  
Mirjam van Hengel talks with Andrea Leine and  
Harijono Roebana about the theme 'The Cello Moves'

**20.00** BIMHUIS  
CELLOFEST  
**Stephan Braun**

**20.15** GROTE ZAAL  
**Nederlands Kamer Orkest**  
Johannes Moser cello  
Victor Julien-Laferrrière cello

**22.00** BIMHUIS  
CELLOFEST  
**Shirley Smart Trio**

**24.00** GROTE ZAAL  
NIGHT CONCERT  
**Time Behold Now**  
Maya Fridman cello  
Cello Octet Amsterdam

THU 20

FRI 21

SAT 22

SUN 23

MON 24

TUE 25

WED 26

THU 27

FRI 28

SAT 29



JOHANNES MOSER



MAYA FRIDMAN



VICTOR JULIEN-LAFERRIÈRE

## Friday 21 October

### Grote Zaal

10.00 - 12.45

NATIONAL CELLO COMPETITION

#### First Round

15.00

#### Polish roots

**Mario Brunello** cello

**Polish Cello Quartet:**

Tomasz Daroch, Wojciech Fudala,  
Krzysztof Karpeta, Adam Krzeszowiec cello

**Mieczysław Weinberg** (1919 - 1996)

*Sonata for cello solo nr 2, opus 86* (Brunello)

- *Moderato sostenuto*
- *Allegretto*
- *Adagio*
- *Presto*

#### Old Armenian songs

**Frédéric Chopin** (1810 – 1849)

- Mazurka in F major*
  - Prelude in D flat major*
  - Wals in C sharp minor*
  - Prelude in G sharp minor*
  - Etude in C sharp minor*
  - Wals in B minor*
  - Nocturne in C sharp minor*
  - Wals in D flat major*
- (Polish Cello Quartet)

**Kazimierz Wiłkomirski** (1900 – 1995)

*Rhapsody for 4 cellos*

20.15

#### Nederlands Kamer Orkest

**Johannes Moser** cello

**Victor Julien-Laferrrière** cello

**Nederlands Kamerorkest**

**Giuseppe Mengoli** conductor

**Toru Takemitsu** (1930 - 1996)

*How Slow the Wind*

**Willem Jeths** (1959)

*Nell'oltretomba, celloconcert nr 2\**

(Moser, world premiere)

interval

**Mladen Miloradovic** (1987)

*Variations on Dvořák 8 for eight cellos*

(Sietse-Jan Weijenberg, Jan Bastiaan Neven,  
Anastasia Feruleva, Sebastian Koloski, Alexander  
Warenberg, Benjamin Kruithof, Kalle de Bie, Tom Feltgen)

**Dmitry Shostakovich** (1906 - 1975)

*Celloconcert nr 1 in E flat major opus 107*

(Julien-Laferrrière)

- *Allegretto*
- *Moderato*
- *Cadenza*
- *Allegro con moto*

24.00

NIGHT CONCERT

#### Time Behold Now

**Maya Fridman** cello

**Cello Octet Amsterdam**

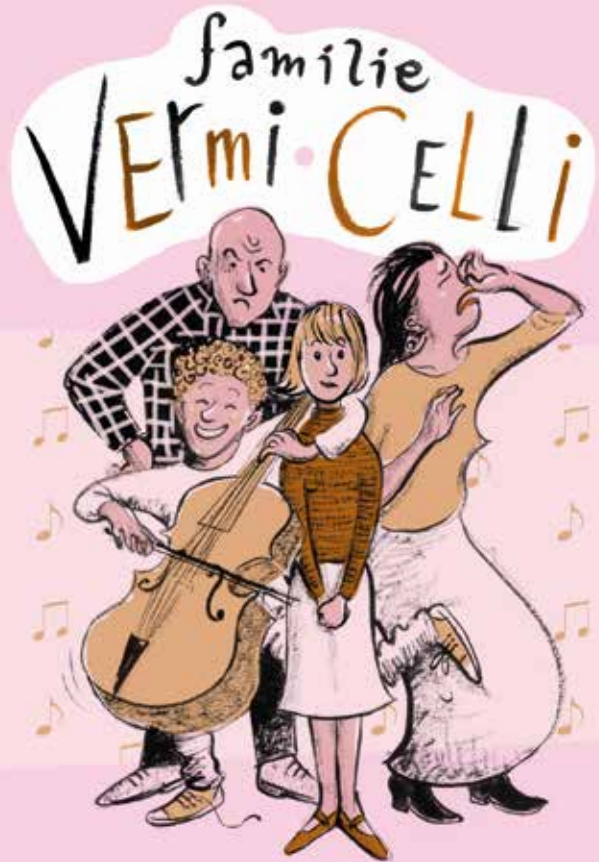
**Noam Ben-jacov** installation

**James Murray** lighting design

**Alexander Knaifel** (1943)

- *Psalm 51*
- *Lamento*
- *Comforter: Prayer to the Holy Spirit*
- *Snowflake on a Spiderthread, Time Behold Now*

\* This work was commissioned by the Cello Biënnale Amsterdam with financial support from the Performing Arts Fund (FPK).



FAMILIE VERMI-CELLI  
HELLO CELLO ORKEST



LIED VAN BOOM



## Saturday 22 October

**10.30 and 12.00** KLEINE ZAAL  
SHOW FOR YOUNG CHILDREN (1,5+)  
**Het Lied van Boom**

**10.30 and 14.30** BIMHUIS  
FAMILY PERFORMANCE (5+)  
**Familie Vermi-Celli**

**11.30 - 15.00** SOUNDLAB  
**SoundLAB open house**

**12.30 en 13.30** GROTE ZAAL  
**Hello Cello Orkest**

**14.15** KLEINE ZAAL  
MASTERCLASS  
**Amparo Lacruz**

**18.00** GROTE ZAAL  
**Residentie Orkest**  
Polish Cello Quartet  
Jean-Guihen Queyras cello  
Matt Haimovitz cello

**19.00** KLEINE ZAAL  
**Mario Brunello and Sergej Malov**  
present the four-string cello piccolo and cello da spalla

**20.00** BIMHUIS  
CELLOFEST  
**Trio Treswara**

**22.00** BIMHUIS  
CELLOFEST  
**Max Lilja**

**22.00** GROTE ZAAL  
**Tango Club Night**  
Jan Willem Troost, Annie Tångberg,  
Karel Bredenhorst and Emile Visser cello

THU 20

FRI 21

SAT 22

SUN 23

MON 24

TUE 25

WED 26

THU 27

FRI 28

SAT 29





MATT HAIMOVITZ



JEAN-GUIHEN QUEYRAS

## Saturday 22 October

### Grote Zaal

12.30 en 13.30

#### Hello Cello Orkest

160 children and young people from all over the country play in the Hello Cello Orkest.

**Jörg Brinkmann** composer and conductor

**Abdelhadi Baaddi** vocal artist

**Jörg Brinkmann**

*music for cello orchestra and beats\** (world premiere)

18.00

#### Residentie Orkest

**Polish Cello Quartet:**

Tomasz Daroch, Wojciech Fudala,  
Krzysztof Karpeta, Adam Krzeszowiec cello

**Jean-Guihen Queyras** cello

**Matt Haimovitz** cello

**Residentie Orkest**

**Otto Tausk** conductor

**Grażyna Bacewicz** (1906 - 1969)

*Quartet for four cellos*

- *Narrazione*

- *Riflessioni*

**Béla Bartók** (1881 - 1945)

*Viola concerto* (Queyras)

- *Moderato*

- *Adagio religioso - allegretto*

- *Allegro vivace*

**Martijn Padding** (1956)

*Swift, Grey and Spacious, cello concerto nr 2\**

(Haimovitz, world premiere)

22.00

#### Tango Club Night

**Annie Tångberg, Emile Visser, Karel Bredenhorst, Jan Willem Troost** cello

**Carel Kraayenhof Ensemble:**

Carel Kraayenhof bandoneon

Juan Pablo Dobal piano

Jaap Branderhorst double bass

**Simone van der Weerden** bandoneon

**Mark Wyman** piano

**Diederik Meijnckens** double bass

**Natalia Agüero** en **Agustín Venturino** dance

This year's edition of Cello Biënnale will feature Argentinian Milonga, or tango dance evening, with cellos providing the musical accompaniment for live traditional tango dances. Two bands with four tango cellists, piano, bandoneon and bass will provide an extra warm cello sound to classics by Francisco Canaro, Carlos Di Sarli, Anibal Troilo, Juan D'Arienzo and Osvaldo Pugliese.

The evening will open with some contemporary tango pieces by Julian Peralta (Astillero), Astor Piazzolla and Carel Kraayenhof. Those in attendance can then enjoy two hours of tango dancing to live music: band leaders Mark Wyman and Carel Kraayenhof will create the sound of an *orquesta típica* with the four cellists and other top musicians from the tango scene. Or you can just sit and enjoy the performance.

Afterwards, DJ Lucas Malec will play tango music until 03:00.

\* This work was commissioned by the Cello Biënnale Amsterdam with financial support from the Performing Arts Fund (FPK).



CAREL KRAAYENHOF



JAN WILLEM TROOST



REINHARD LATZKO



**CELLOFEST** MAX LILJA



KAREL BREDENHORST



STEUART PINCOMBE



AMPARO LACRUZ



**CELLOFEST** TRESWARA



# Sunday 23 October

09.30 GROTE ZAAL  
BACH&BREAKFAST  
**Steuart Pincombe**

10.15 BIMHUIS  
MASTERCLASS  
**Jean-Guihen Queyras**

11.30 GROTE ZAAL  
**Latin America**  
Reinhard Latzko cello  
Amparo Lacruz cello  
Polish Cello Quartet

13.00 BIMHUIS  
THE COMPARISON  
Jean-Guihen Queyras tests newly built instruments

13.00 - 14.30 SOUNDLAB  
**SoundLAB public workshop - Cello special**

14.15 KLEINE ZAAL  
MASTERCLASS  
**Matt Haimovitz**

15.00 GROTE ZAAL  
**CvA Symfonieorkest**  
Benjamin Kruithof cello  
Ashley Bathgate cello  
Zlatomir Fung cello

16.30 KLEINE ZAAL  
**Let's talk**  
Mirjam van Hengel talks with Kate Moore and Toni Bowmans about Frieda Belinfante, cellist and conductor

19.00 and 21.30 GROTE ZAAL  
**Die 12 Cellisten der Berliner Philharmoniker**

20.00 BIMHUIS  
CELLOFEST  
**Ayanna Witter-Johnson**

22.00 BIMHUIS  
CELLOFEST  
**L.E.J ft. Nesrine**

THU 20

FRI 21

SAT 22

SUN 23

MON 24

TUE 25

WED 26

THU 27

FRI 28

SAT 29



BENJAMIN KRUIHOF

ZLATOMIR FUNG



ASHLEY BATHGATE



## Sunday 23 October

### Grote Zaal

09.30

BACH&BREAKFAST

#### Steuart Pincombe

Johann Sebastian Bach (1685-1750)

*Suite nr 5 in C minor, BWV 1011*

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

11.30

#### Latin America

Reinhard Latzko cello

Amparo Lacruz cello

Polish Cello Quartet:

Tomasz Daroch, Wojciech Fudala,

Krzysztof Karpeta, Adam Krzeszowiec cello

Frank van de Laar piano

Juan Zurutuza piano

Marianna Soroka percussion

Alberto Ginastera (1916 - 1983)

*Pampeana nr 2* (Latzko)

Manuel Ponce (1882 - 1942)

*Sonata voor cello en piano* (Lacruz)

- Allegro selvaggio
- Allegro alla maniera d'uno studio
- Arietta. Andantionno affettuoso
- Allegro burlesco

Baden Powell (1917 - 2000)

*Samba em Prelúdio* (Polish Cello Quartet)

Gentil Montana (1942 - 2011)

*Porro Colombiano*

Yamandu Costa (1980)

*Milonga Choro*

Silvestre Revueltas (1899 - 1940)

- Caminando
- Sensemayá

15.00

#### CvA Symfonieorkest

Benjamin Kruithof cello

Ashley Bathgate cello

Zlatomir Fung cello

CvA Symfonieorkest

Sander Teepen conductor

Pyotr Iljitsj Tchaikovsky (1840 - 1893)

*Pas de Deux* from 'The Nutcracker'

Henriëtte Bosmans (1895 - 1952)

*Poème, for cello and orchestra* (Kruithof)

Kate Moore (1979)

*Frieda's Reis\** (Bathgate, world premiere)

Pyotr Iljitsj Tchaikovsky

*Variations on a Rococo theme in A major, opus 33*

(Fung)

*Thema: Moderato semplice*

*I: Tempo della Thema*

*II: Tempo della Thema*

*III: Andante sostenuto*

*IV: Andante grazioso*

*V: Allegro moderato - Cadenza*

*VI: Andante*

*VII: Coda: Allegro vivo*

\* Dit werk kwam tot stand in opdracht van de Cello Biënnale Amsterdam en werd financieel mogelijk gemaakt door het Fonds Podiumkunsten.



## Sunday 23 October

### Grote Zaal

19.00 and 21.30

#### **Die 12 Cellisten der Berliner Philharmoniker**

Ludwig Quandt, Bruno Delepelaire,  
Dietmar Schwalke, Nikolaus Römisch,  
Christoph Igelbrink, Olaf Maninger,  
Martin Menking, Knut Weber, Rachel Helleur,  
David Riniker, Solène Kermarrec,  
Stephan Konz cello

**Julius Klengel** (1859 - 1933)

*Hymnus*

**Boris Blacher** (1903 - 1975)

*Blues*

*Espagnola*

*Rumba Philharmonica*

**Nino Rota** (1911 - 1979)

*La Strada*

**Juan Tiziol** (1900 - 1984)/**Duke Ellington** (1899 - 1974)

*Caravan*

**Brett Dean** (1961)

*Twelve Angry Men*

**Henri Bourtayre** (1915 - 2009)

*Fleur de Paris*

**Hubert Giraud** (1915 - 2009)

*Sous le ciel de Paris*

**Wilhelm Kaiser-Lindemann** (1940 - 2010)

*The 12 in Bossa Nova*

**Astor Piazzolla** (1921 - 1992)

*Fuga y misterio*



**CELLOFEST** AYŞE DENİZ BIRDAL, ABEL SELAOCOE, MAYA FRIDMAN, CHIARA TRENTIN

**20.00** BIMHUIS  
CELLOFEST  
**Four Journeys**

Four cellists, four nationalities, four individual quests. With the prize money of the Anner Bijlsma Award (the international oeuvre prize he received in 2018), cello phenomenon Giovanni Sollima set up an intensive development program for four young international cellists, who all want to play more than the standard repertoire. Together with them, he went in search of their own musical identity: who do they want to be in the music world? What do they want to make? What do they want to tell their audience? During this CELLOFEST evening, the young cellists Ayşe Deniz Birdal, Maya Fridman, Abel Selaocoe and Chiara Trentin (Turkey, Russia, South Africa and Italy) take the audience to four completely different sound worlds, and present the cd's they were able to make thanks to the Anner Bijlsma Award.

**Ayşe Deniz Birdal, Maya Fridman, Abel Selaocoe and Chiara Trentin** cello

## Monday 24 October

**09.30** GROTE ZAAL  
BACH&BREAKFAST  
**Matthias Bartolomey**

**10.15** BIMHUIS  
MASTERCLASS  
**Boris Andrianov**

**11.30** GROTE ZAAL  
**AMERICA!**  
**Matt Haimovitz** cello  
**Zlatomir Fung** cello

**12.30** BIMHUIS  
**Students around the World**

**14.15** BIMHUIS  
MASTERCLASS  
**Giovanni Sollima**

**17.00** GROTE ZAAL  
THE CELLO MOVES  
**Das Neunte Kind der Mrs. D**  
**Johannes Moser** cello  
**Nathalie Flintrop** cello

**19.00** KLEINE ZAAL  
**Students around the World**

**20.00** BIMHUIS  
CELLOFEST 2022  
**Four Journeys**  
**Ayşe Deniz Birdal, Maya Fridman, Abel Selaocoe and Chiara Trentin** cello

**20.15** GROTE ZAAL  
**Nederlandse Bachvereniging**  
**Mario Brunello** four-string cello piccolo  
**Steuart Pincombe** cello  
**Sergej Malov** cello da spalla

THU 20

FRI 21

SAT 22

SUN 23

MON 24

TUE 25

WED 26

THU 27

FRI 28

SAT 29



MATTHIAS BARTOLOMEY



JOHANNES MOSER



NATHALIE FLINTROP

## Monday 24 October Grote Zaal

09.30

BACH&BREAKFAST

### Matthias Bartolomey

Johann Sebastian Bach (1685-1750)

*Suite nr 3 in C major, BWV 1009*

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

11.30

### AMERICA!

Matt Haimovitz cello

Zlatomir Fung cello

Frank van de Laar piano

Philip Glass (1937)

*Partita nr 2* (Haimovitz)

Aaron Copland (1900 – 1990)

- *Nocturne*
  - *Waltz and Celebration*
- (Fung)

Leonard Bernstein (1918 – 1990)

*Three Meditations*

- *Lento asai*
- *Andante sostenuto*
- *Presto*

17.00

THE CELLO MOVES

### Das Neunte Kind der Mrs. D

Johannes Moser cello

Nathalie Flintrop cello

Creative Performance Lab

Ria Marks direction

Creative performance Lab - the maker's workshop at the Conservatorium van Amsterdam - has created a musical theatre performance under the direction of Ria Marks, about saying farewell. The music consists of new arrangements and compositions by the students and soloists. The performance is based on Heinrich Böll's story *Mrs. D's Ninth Child* from his *Irish Diary*.



SERGEJ MALOV



SHUNSKÉ SATO



MARIO BRUNELLO

## Monday 24 October Grote Zaal

20.15

### Nederlandse Bachvereniging

**Mario Brunello** four-string cello piccolo

**Steuart Pincombe** cello

**Sergej Malov** cello da spalla

**Nederlandse Bachvereniging**

**Shunske Sato** violin and artistic direction

### Johann Sebastian Bach (1685-1750)

*Italian Concerto in F major, BWV 971* (Brunello)

- Allegro
- Andante
- Presto

*Double concerto in D minor, BWV 1043* (Sato, Malov)

- Vivace
- Largo, ma non tanto
- Allegro

*Canon nr 17 from Die Kunst der Fuge, BWV 1080* (Malov, Pincombe)

*Sarabande from the second cello suite in D minor, BWV 1008* (Pincombe)

*Third invention in D major, BWV 774* (Malov, Pincombe)

*Triple concerto in C major, BWV 1064* (Brunello, Pincombe, Malov)

- Allegro
- Adagio
- Allegro

interval

*Double concerto in C minor, BWV 1060R* (Sato, Brunello)

- Allegro
- Adagio
- Allegro

*'Es ist vollbracht' form St John Passion, BWV 245* (Pincombe)

*Concerto in A minor, BWV 1065* (Sato, Brunello, Malov, Pincombe)

- Allegro
- Largo
- Allegro





ADAM QUARTET

**CELLOFEST** ANNIE TÅNGBERG



**CELLOFEST** EMILE VISSER



## Tuesday 25 October

**09.30** GROTE ZAAL  
BACH&BREAKFAST  
**Sergej Malov**

**10.30 - 15.45** GROTE ZAAL  
NATIONAL CELLO COMPETITION  
**Second Round**

**13.00** BIMHUIS  
THE COMPARISON  
**Johannes Moser tests newly built instruments**

**16.30** FOYERDECK 1  
NATIONAL CELLO COMPETITION  
**Announcement finalists**

**17.00** GROTE ZAAL  
THE CELLO MOVES  
**Sonus Motus**  
Cello Octet Amsterdam

**19.00** KLEINE ZAAL  
**Students around the World**

**20.15** GROTE ZAAL  
**Unusual Recital**  
**Boris Andrianov** cello  
**Ophélie Gaillard** cello  
**Giovanni Sollima** cello and cello piccolo  
**Mario Brunello** four-string cello piccolo

**20.30** BIMHUIS  
CELLOFEST  
**Workshop Arnold Dooyeweerd &  
Jamsession Emile Visser  
and Annie Tångberg**

THU 20

FRI 21

SAT 22

SUN 23

MON 24

TUE 25

WED 26

THU 27

FRI 28

SAT 29



CELLO OCTET AMSTERDAM

DANIËL KRAMER



ELISABETH HETHERINGTON

## Tuesday 25 October

### Grote Zaal

09.30

BACH&BREAKFAST

#### Sergej Malov

Johann Sebastian Bach (1685-1750)

*Suite nr 6 in D major, BWV 1012*

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

10.30 - 15.45

NATIONAL CELLO COMPETITION

#### Second Round

Participants will be accompanied by:

##### ADAM Quartet:

Margot Kolodziej en Hannelore De Vuyst violon,  
José Nunes viola, Renée Timmer cello

Joe Prindl double bass

Daniël Kramer piano

Ludwig van Beethoven (1770 - 1827)

*Sonata nr 4 in C major, opus 102, nr. 1 for cello  
and piano*

- *Andante – Allegro vivace*
- *Adagio – Tempo d'andante – Allegro vivace*

David Popper (1843 - 1913)

*Fantasy on Little Russian Songs*

Toshiro Mayuzumi (1929 - 1997)

*Bunraku voor cello solo*

or

Kaija Saariaho (1952)

*Sept Papillons voor cello solo*

Mstislav Rostropovich (1927 - 2007)

*Humoresque*

or

Paul Tortelier (1914 - 1990)

*Spirales*

17.00

THE CELLO MOVES

#### Sonus Motus

Cello Octet Amsterdam

Elisabeth Hetherington soprano

Andrea Leine & Harijono Roebana

choreography and musical dramaturgy

With new compositions by Peter Vigh and work by  
Carlo Gesualdo, Luzzasco Luzzaschi and Barbara  
Strozzi.

*Sonus Motus is a co-production of LeineRoebana and  
Cello Octet Amsterdam in cooperation with Cello Biennale  
Amsterdam.*

*Peter Vigh's composition was commissioned by the Cello  
Biennale Amsterdam with financial support from the  
Performing Arts Fund (FPK).*



GIOVANNI SOLLIMA

OPHÉLIE GAILLARD



BORIS ADRIANOV

## Tuesday 25 October

### Grote Zaal

20.15

#### Unusual Recital

**Boris Andrianov** cello

**Ophélie Gaillard** cello

**Giovanni Sollima** cello and cello piccolo

**Mario Brunello** four-string cello piccolo

**Dimitri Illarionov** lute and guitar

**Bruno Fontaine** piano

**Daniel Leveillé** tap dance

**Antonio Vivaldi** (1678 – 1741)

*Sonata for cello and basso continuo in A minor*

(Andrianov)

- *Largo*

- *Allegro*

- *Largo*

- *Allegro*

#### Moldavian Folk Suite

**Astor Piazzolla** (1921 – 1995)

- *Tanti Anni Prima*

- *La Muerte del Angel*

#### Rythm'n Cello!

*Music from Bach to Bernstein via Gershwin*

(Gaillard)

interval

**Antonio Bertali** (1605 – 1669)

*Ciaccona* (Brunello and Sollima)

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

*Chaconne* (arr Viktor Derevianko)

**Igor Stravinski** (1882 – 1971)

*Suite Italienne*

- *Introduzione*

- *Serenata*

- *Tarantella*

- *Gavotta con due variazioni*

- *Scherzino*

- *Minuetto e finale*



**CELLOFEST** RAGAZZE QUARTET

**CELLOFEST** RUFUS CAPPADOCIA



**CELLOFEST** ABEL SELAOCOE

## Wednesday 26 October

**09.30** GROTE ZAAL  
BACH&BREAKFAST  
**Ella van Poucke**

**10.15** KLEINE ZAAL  
MASTERCLASS  
**Ophélie Gaillard**

**11.30** GROTE ZAAL  
**Dans!**  
**Mario Brunello** four-string cello piccolo  
**Marc Coppey** cello

**12.30** BIMHUIS  
**All of Bach**

**14.00** GROTE ZAAL  
**Beyond Thrace**  
**Jean-Guihen Queyras** cello

**14.15** BIMHUIS  
MASTERCLASS  
**Kian Soltani**

**16.30** KLEINE ZAAL  
THE COMPARISON  
**Testing of newly built bows**

**19.00** KLEINE ZAAL  
**Students around the World**

**20.00** BIMHUIS  
CELLOFEST  
**Rufus Cappadocia**

**20.15** GROTE ZAAL  
**Metropole Orkest & Cello Giants**  
**Annie Tångberg** cello  
**Emile Visser** cello  
**Svante Henryson** cello  
**Nesrine** cello, voice  
**BartolomeyBittmann**

**22.00** BIMHUIS  
CELLOFEST  
**Abel Selaocoe, Ragazze Quartet  
and Remco Menting**

THU 20

FRI 21

SAT 22

SUN 23

MON 24

TUE 25

WED 26

THU 27

FRI 28

SAT 29



ELLA VAN POUCKE

MARC COPPEY



FINGHIN COLLINS



## Wednesday 26 October

### Grote Zaal

09.30

BACH&BREAKFAST

**Ella van Poucke**

Johann Sebastian Bach (1685-1750)

*Suite nr 2 in D minor, BWV 1008*

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

11.30

**Dance!**

**Mario Brunello** four-string cello piccolo

**Marc Coppey** cello

**Finghin Collins** piano

Johann Sebastian Bach (1685-1750)

*Partita nr 2 in D minor, BWV 1004* (Brunello)

- *Allemande*
- *Courante*
- *Sarabande*
- *Gigue*
- *Chaconne*

Maurice Ravel (1875 - 1937)

*Pièce en forme de Habanera* (Coppey)

Béla Bartók (1881 - 1945)

*Romanian Dances*

Camille Saint-Saëns (1835 - 1921)

*Le Cygne*

Bohuslav Martinů (1890 - 1959)

*Variations on a theme by Rossini*

Pjotr Iljitsj Tsjajkovski (1840 - 1893)

*Valse sentimentale*

Gabriel Fauré (1845 - 1924)

*Papillon*

Gaspar Cassadó (1897 - 1966)

*Requiebros*



BEYOND THRACE



NESRINE



SVANTE HENRYSON



BARTOLOMEYBITTMANN

## Wednesday 26 October

Grote Zaal

14.00

### Beyond Thrace

Jean-Guihen Queyras cello

Bijan Cheirani zarb, daf

Sokratis Sinopoulos lyra

Together with his Iranian and Greek soulmates - percussionist Bijan Chemirani on the zarb and daf, and Sokratis Sinopoulos on the knee fiddle - Jean-Guihen Queyras will combine traditional and new music from Turkey, Armenia, Iran and Western Europe.

20.15

### Metropole Orkest & Cello Giants

Annie Tångberg cello

Emile Visser cello

Svante Henryson cello

Nesrine cello, voice

**BartolomeyBittmann: Matthias Bartolomey**

cello, **Klemens Bittmann** violin, mandola

**Metropole Orkest**

**Clark Rundell** conductor

#### Matthias Bartolomey

*Preikestolen* (Tångberg, Visser, Nesrine, Henryson, Bartolomey)

#### Bill Laurance

*Double Concerto\** (Tångberg en Visser, world premiere)

#### Svante Henryson

- *Black Run*
- *Gordian Note*
- *Time will Tell*
- *Leapfrog*
- *Save to the Fall Line*

interval

#### Nesrine

- *My perfect man*
- *Mumkin*
- *Rimitti*

#### BartolomeyBittmann

- *Neptun*
- *Krystallos*
- *Elefant*

\* Dit werk kwam tot stand in opdracht van de Cello Biënnale Amsterdam en Metropole Orkest.



**CELLOFEST** VON THORD

**CELLOFEST** JÖRG BRINKMANN & ABDELHADI BAADDI



## Thursday 27 October

**09.30** GROTE ZAAL  
BACH&BREAKFAST  
**Edgar Moreau**

**10.15** BIMHUIS  
MASTERCLASS  
**Johannes Moser**

**11.30** GROTE ZAAL  
**Next Generation**  
**Maciek Kulakowski** cello  
**Brannon Cho** cello  
**Julia Hagen** cello

**12.30** BIMHUIS  
**Students around the world**

**14.15** BIMHUIS  
MASTERCLASS  
**Matthias Bartolomey**

**15.30** KLEINE ZAAL  
**Let's talk**  
Mirjam van Hengel talks with Jörg Brinkmann and Abdelhadi Baaddi about the Hello Cello Orkest and CELLOFEST

**17.00** GROTE ZAAL  
THE CELLO MOVES  
**Asko|Schönberg**  
**Reinhard Latzko** cello  
**Lidy Blijdorp** cello  
**Sebastiaan van Halsema** cello

**19.00** KLEINE ZAAL  
**Students around the World**

**20.00** BIMHUIS  
CELLOFEST  
**Von Thord**

**20.15** GROTE ZAAL  
**Amsterdam Sinfonietta**  
**Maximilian Hornung** cello  
**Julian Steckel** cello  
**Ivan Karizna** cello

**22.00** BIMHUIS  
CELLOFEST  
**Jörg Brinkmann & Abdelhadi Baaddi**

THU 20

FRI 21

SAT 22

SUN 23

MON 24

TUE 25

WED 26

THU 27

FRI 28

SAT 29

## Thursday 27 October

### Grote Zaal

09.30

BACH&BREAKFAST

#### Edgar Moreau

Johann Sebastian Bach (1685-1750)

*Suite nr 4 in E flat major, BWV 1010*

- Prelude
- Allemande
- Courante
- Sarabande
- Bourrée
- Gigue

11.30

#### Next Generation

Maciek Kulakowski cello

Brannon Cho cello

Julia Hagen cello

Julia Hamos piano

Maurice Ravel (1875 - 1937)

*Sonata for violin and piano* (Kulakowski)

- Allegretto
- Blues: Moderato
- Perpetuum Mobile: Allegro

Benjamin Britten (1913 - 1976)

*Suite nr 1 for cello solo, opus 72* (Cho)

- Canto primo
- Fuga
- Lamento
- Canto secondo
- Serenata
- Marcia
- Canto terzo
- Bordone
- Moto perpetuo e Canto quarto

Dmitry Sjostakovich (1906 - 1975)

*Sonata for cello and piano in D minor, opus 40*

(Hagen)

- Allegro non troppo
- Allegro
- Largo
- Allegro



EDGAR MOREAU



BRANNON CHO



MACIEK KULAKOWSKI





LIDY BLIIDORP  
IVAN KARIZNA



SEBASTIAAN VAN HALSEMA  
MAXIMILIAN HORNUNG



## Thursday 27 October Grote Zaal

17.00

THE CELLO MOVES

### Asko|Schönberg

Reinhard Latzko cello

Lidy Blijdorp cello

Sebastiaan van Halsema cello

Asko|Schönberg

Bas Wiegers conductor

György Ligeti (1923 - 2006)

*Cello concerto* (Latzko)

- ♩ = 40

- *Lo stesso tempo* ♩ = 40

Gérard Grisey (1946 - 1998)

*Partiels*

Trevor Grahl (1984)

*Lightweight - for two celli and ensemble\**

(Blijdorp, Van Halsema)

- I. *Prelude - Perpetua*

- II. *String Air*

- III. *Cadenza Grosso (feat. K.D.)*

- IV. *Whorl - Dialogue*

- V. *Nachthorn Forlorn / Slug Spiral*

20.15

### Amsterdam Sinfonietta

Maximilian Hornung cello

Julian Steckel cello

Ivan Karizna cello

Amsterdam Sinfonietta

Candida Thompson violin and leader

Vaja Azarashvili (1936)

*Cello concerto* (Hornung)

- *Andante*

- *Allegro*

Thomas Larcher (1963)

*Ouroboros* (Steckel)

- *Allegro*

- *Allegro infuriato*

- *Adagio · Allegro*

pauze

Karmit Fadael (1996)

*Sêo voor cello en lage strijkers\** (Hornung)

Dmitry Sjostakovich (1906 - 1975)

*Altvioolsonate* (Karizna)

- *Moderato*

- *Allegretto*

- *Adagio*

\* This work was commissioned by the Cello Biënnale Amsterdam and ASKO|Schönberg with financial support from the Performing Arts Fund (FPK).

\* This work was commissioned by the Cello Biënnale Amsterdam and Amsterdam Sinfonietta with financial support from the Performing Arts Fund (FPK).



CELOFEST INVISIBLE STREAM

JULIAN STECKEL



CELOFEST MATTHIEU SAGLIO



## Friday 28 October

10.15 BIMHUIS  
MASTERCLASS  
**Reinhard Latzko**

12.30 BIMHUIS  
**Students around the world**

14.15 BIMHUIS  
MASTERCLASS  
**Julian Steckel**

15.00 GROTE ZAAL  
**Great Violin sonatas**  
Marc Coppey cello  
Edgar Moreau cello

16.30 KLEINE ZAAL  
**Let's talk**  
Mirjam van Hengel talks with artist in residence  
Jean-Guihen Queyras

17.30 GROTE ZAAL  
THE CELLO MOVES  
**Pohádka**  
Ella van Poucke cello  
**Cello Biënnale Kwintet:** Ella van Poucke, Alexander Warenberg,  
Lidy Blijdorp, Kalle de Bie and Anastasia Feruleva cello

19.00 KLEINE ZAAL  
**Students around the World**

20.00 BIMHUIS  
CELOFEST  
**Invisible Stream**

20.15 GROTE ZAAL  
NATIONAL CELLO COMPETITION  
**Final**

22.00 BIMHUIS  
CELOFEST  
**Matthieu Saglio Quartet**

23.00 GROTE ZAAL  
NATIONAL CELLO COMPETITION  
**Results from the jury and prize-giving ceremony**

THU 20

FRI 21

SAT 22

SUN 23

MON 24

TUE 25

WED 26

THU 27

FRI 28

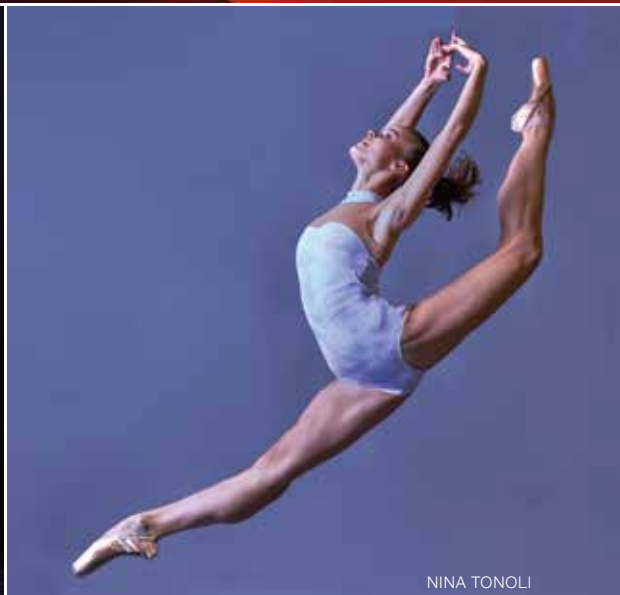
SAT 29



TIMOTHY VAN POUCKE



RIHO SAKAMOTO



NINA TONOLI



CELLO BIENNALE KWINTET EN MARIA WARENBERG

## Friday 28 October

### Grote Zaal

15.00

#### Great Violin sonatas

**Marc Coppey** cello  
**Edgar Moreau** cello  
**Finghin Collins** piano  
**Jérémie Moreau** piano

**Johannes Brahms** (1833 - 1897)

*Sonata for cello and piano nr 1 in D major* (Coppey)  
 - *Allegro non troppo*  
 - *Allegretto quasi Menuetto*  
 - *Allegro*

**César Franck** (1822 - 1890)

*Sonate for cello and piano in A major* (Moreau)  
 - *Allegretto ben moderato*  
 - *Allegro*  
 - *Recitativo - Fantasia: Ben moderato - Molto lento*  
 - *Allegretto poco mosso*

17.30

THE CELLO MOVES

#### Pohádka

**Ella van Poucke** cello  
**Cello Biennale Kwintet:** Ella van Poucke, Alexander Warenberg, Lidy Blijdorp, Kalle de Bie and Anastasia Feruleva cello  
**Maria Warenberg** mezzo soprano  
**Timothy van Poucke** dance  
**Riho Sakamoto** dance  
**Nina Tonoli** dance  
**Caspar Vos** piano  
**Remy Wörtmeyer** choreography

**Leoš Janáček** (1854 - 1928)

*Pohádka* (Van Poucke)  
 - *Con moto*  
 - *Con moto-adagio*  
 - *Allegro*

**George Crumb** (1929 - 1992)

*Sonata for cello solo*  
 - *Fantasia:*  
 - *Tema pastorale con variazioni*  
 - *Toccata*

**Sergej Rachmaninov** (1873 - 1943)

*Sonata in G minor, opus 19*  
 - *Andante*

**Maxim Shalygin** (1985)

*drop after drop* (Cello Biennale Kwintet)

**Sergej Prokofjev** (1891 - 1953)

*Visions Fugitives*  
 - *Lentamente*  
 - *Allegretto*  
 - *Animato*  
 - *Molto Giocososo*  
 - *Con Eleganza*  
 - *Commodo*  
 - *Ridicolosamente*  
 - *Con Vivacita*  
 - *Assai moderato*  
 - *Feroce*  
 - *Inquieto*  
 - *Dolente*

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

- *Brides Lament*  
 - *Tak shto zhe*  
 - *Moj Sadik*

20.15

NATIONAL CELLO COMPETITION

#### Final

**The three finalists of the National Cello Competition** cello  
**CvA Symfonieorkest**  
**Sander Teepen** conductor

**Edward Elgar** (1857 - 1934)

*Cello concert in E minor, opus 85*  
 - *Adagio - Moderato*  
 - *Lento - Allegro molto*  
 - *Adagio*  
 - *Allegro - Moderato - Allegro, ma non troppo*

23.00

NATIONAL CELLO COMPETITION

**Results from the jury and prize-giving ceremony**



JULIA HAGEN  
VIBRATIONS!



## Saturday 29 October

09.30 GROTE ZAAL  
BACH&BREAKFAST  
**Julia Hagen**

11.30 BIMHUIS  
FAMILY PERFORMANCE  
**VIBRATIONS!**

13.00 GROTE ZAAL  
**Phion**  
Anastasia Kobekina cello  
Kian Soltani cello

11.30 - 15.00 SOUNDLAB  
**SoundLAB cello special**  
Rafaele Andrade cello

14.15 BIMHUIS  
MASTERCLASS  
**Marc Coppey**

16.00 GROTE ZAAL  
**Orkest van de Achttiende Eeuw**  
Giovanni Sollima cello  
Edgar Moreau cello

21.00 GROTE ZAAL  
**Cello Coupé**

THU 20

FRI 21

SAT 22

SUN 23

MON 24

TUE 25

WED 26

THU 27

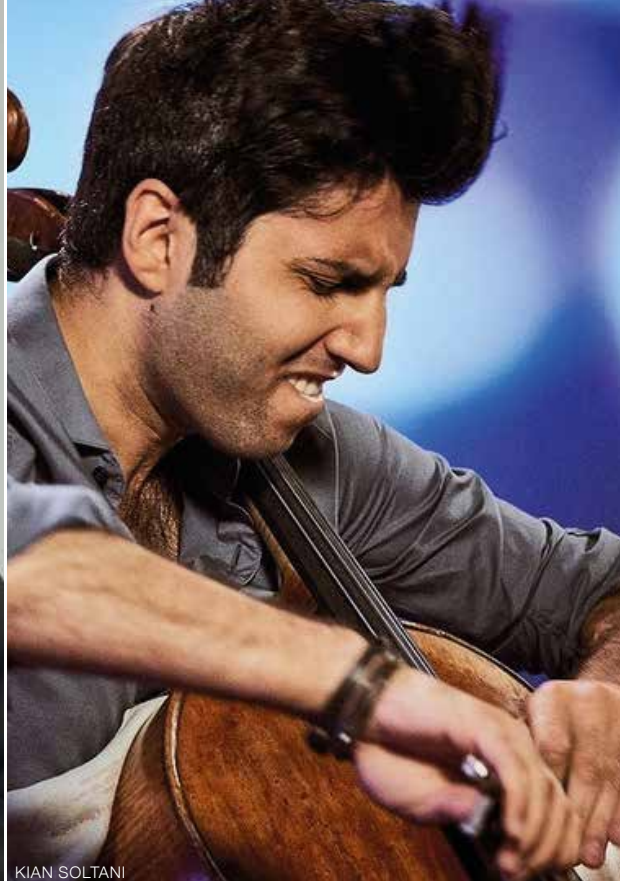
FRI 28

SAT 29



ANASTASIA KOBEKINA

CELLO COUPÉ



KIAN SOLTANI



## Saturday 29 October

### Grote Zaal

09.30

BACH&BREAKFAST

**Julia Hagen**

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

*Suite nr 1 in G major, BWV 1007*

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

13.00

**Phion**

**Anastasia Kobekina** cello

**Kian Soltani** cello

**Phion**

**Tianyi Lu** conductor

**Dmitri Kabalevski** (1904 - 1987)

*Suite 'The Comedians'*

*Celloconcert nr 1 in G minor, opus 49* (Kobekina)

- *Allegro*
- *Largo, molto espressivo*
- *Allegretto*

*Celloconcert nr 2 in C minor, opus 77* (Soltani)

- *Molto sostenuto – Allegro molto e energico*
- *Presto marcato*
- *Andante con moto – Allegro agitato – Molto tranquillo*

16.00

**Orkest van de Achttiende Eeuw**

**Giovanni Sollima** cello

**Edgar Moreau** cello

**Alexander Janiczek** violin

**Orkest van de Achttiende Eeuw**

**Marc Destrubé** concert master

**Wolfgang Amadeus Mozart** (1756 - 1791)

*Overture Mitridate*

**Gaetano Ciandelli** (ca 1740 - 1810)

*Cello concerto in C major (1780-1790)* (Sollima)

- *(Allegro) Moderato - Recitativo*
- *Largo - Recitativo*
- *Rondo, presto*

**Wolfgang Amadeus Mozart**

*Sinfonia Concertante* (Janiczek, Moreau)

- *Allegro maestoso*
- *Andante*
- *Presto*

21.00

**Cello Coupé**

**Spectacular conclusion featuring festival soloists in the setting of a Parisian Grand Café.**

The closing concert of the Cello Biennale is, as always, a festive hour-and-a-half show featuring all of the festival soloists still in town, in the setting of a Parisian Grand Café.

The café music will include all of the highlights of this edition of the Cello Biennale, with many new surprises at the last possible moment.

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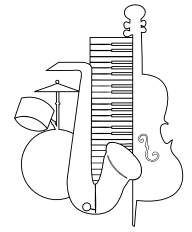
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# Grand Prix Emanuel Feuermann

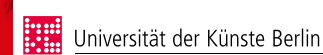
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Johannes Gray, USA  
Christoph Heesch, Germany  
Irena Josifoska, Hungary  
Bumjun Kim, France  
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Jiayi Liu, China  
Keisuke Morita, Japan  
Ivan Skanavi, Russia  
Daniel Thorell, Sweden  
Benett Tsai, Australia  
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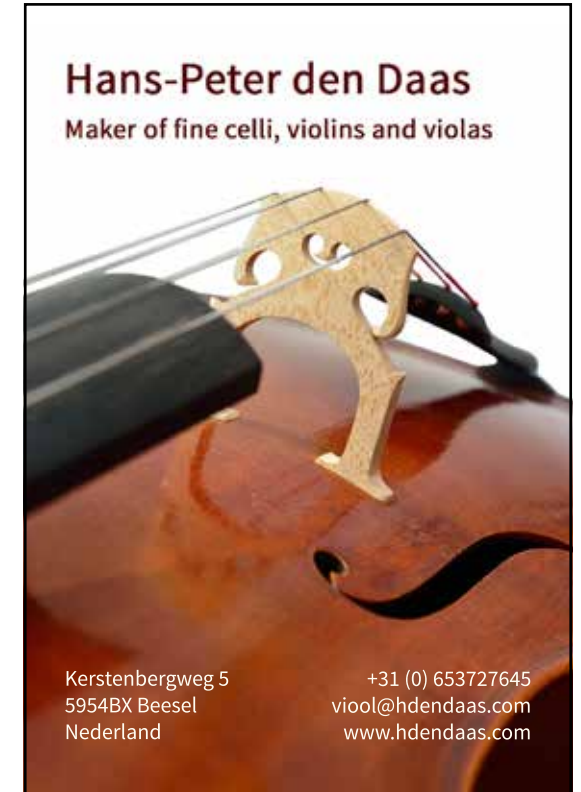
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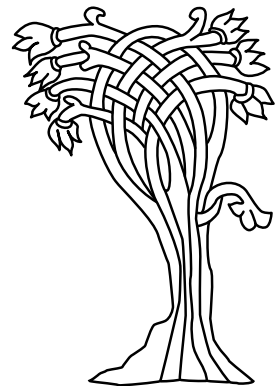
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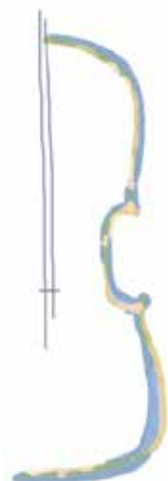
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It was nice to work together intensively for several weeks. We learned a lot about the craft and about ourselves.

Creating a musical instrument remains quite magical!

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e.v.a.

**Muziekgebouw** [muziekgebouw.nl/kamermuziek](http://muziekgebouw.nl/kamermuziek)

# Hejja Cello



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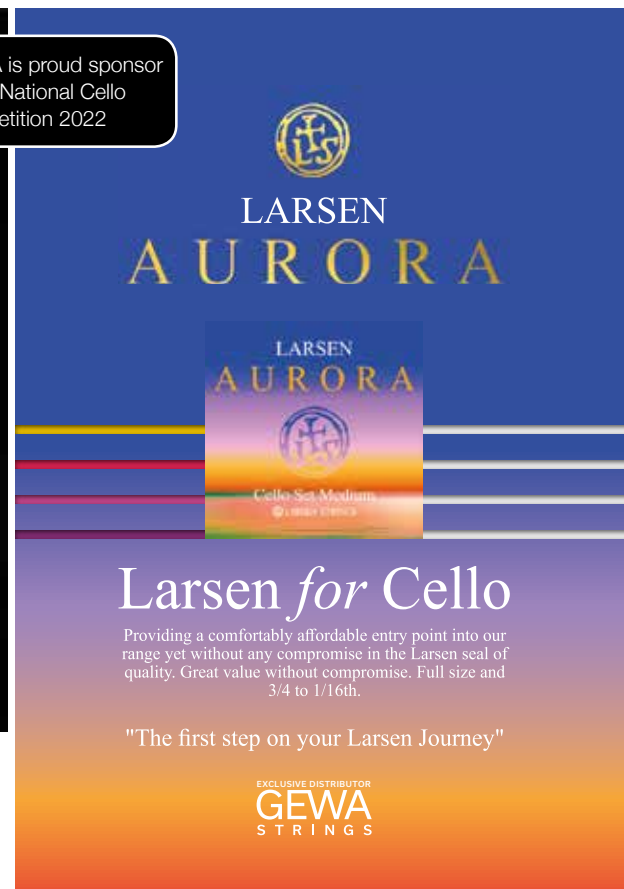
JANOS HEJJA  
cellomaker  
cello specialist

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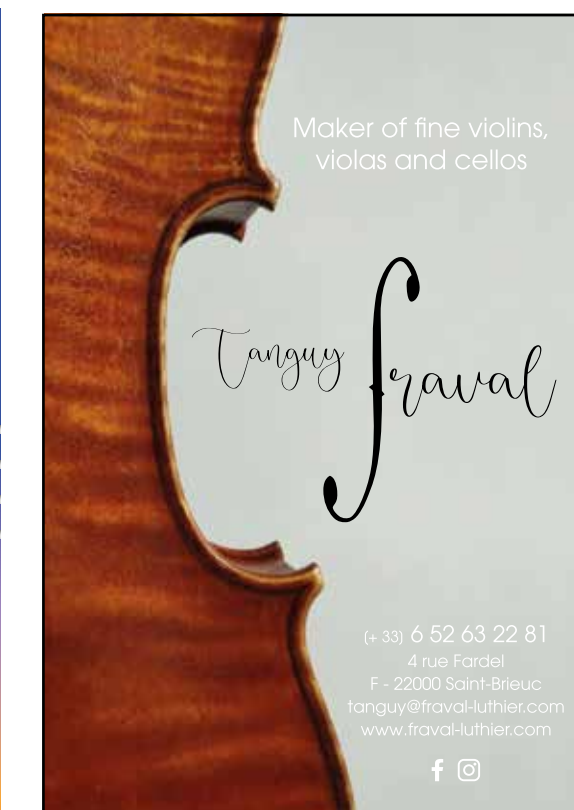


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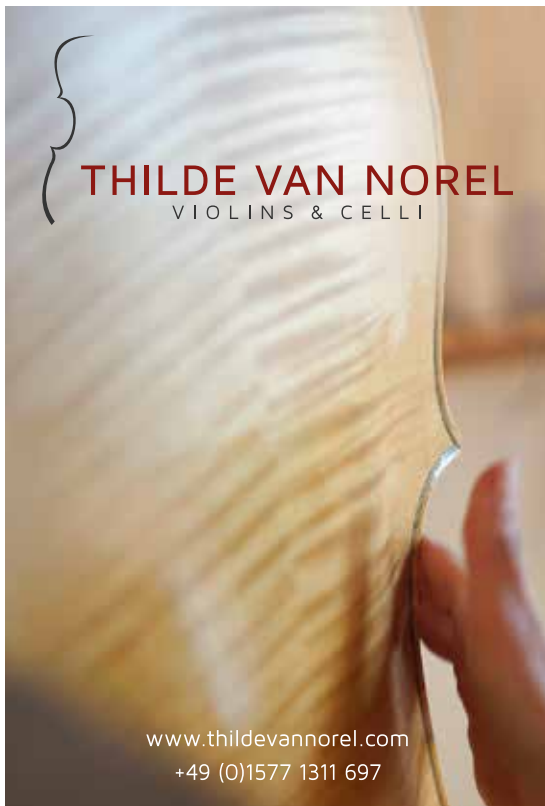
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Andreas Grüter

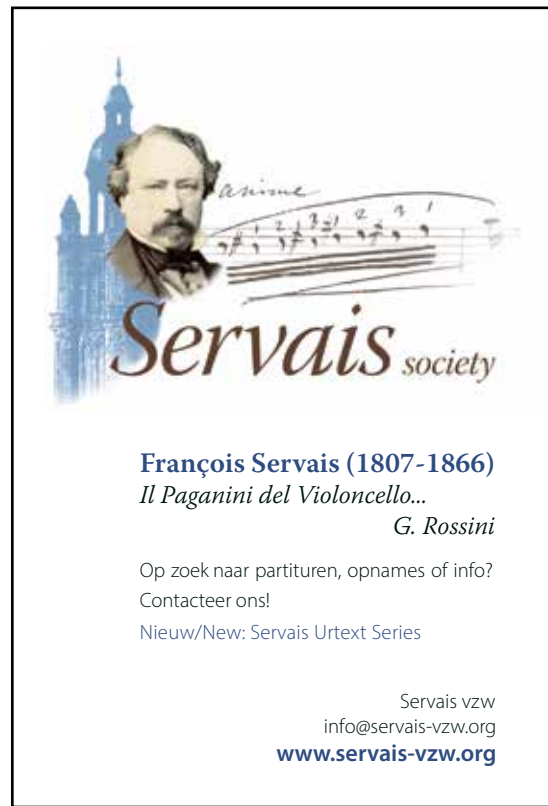
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THE ENGLISH VERSION OF MY BOOK ON BOWS AND HOW I BECAME A BOWMAKER IS NOW AVAILABLE AT THE CELLO BIENNALE (15EUR)



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**Patronage**

Marcella Bonnema-Kok, Ferdinand ter Heide, Kay and Michiel Josephus Jitta, Macko Laqueur family, Tjaco van Leersum, Julienne Straatman, and Robert Bausch, Elise Wessels, Julienne Straatman and Robert Bausch, Elise Wessels.

**The Casals Circle**

The 'Casalskring' is formed by groups of friends of the festival, that support the Biennale's activities in talent development and education with a gift of at least € 1.000,- per year. The Cello Biennale organizes exclusive concerts and tailor-made meetings for the members of the Casalskring, both during the festival and beyond.

**Friends**

The Biennale is supported by a growing circle of friends who support the festival with an occasional or recurring gift. Their contributions are an essential foundation for the Cello Biennale Amsterdam.

**Stichting Anner Bijlsma Award**

The Anner Bijlsma Award is an international oeuvre prize, established by the Cello Biennale, to stimulate education and talent development in the cello world. The prize is awarded once every few years to a person or institution that has proven to be of exceptional service to the cello and the cello repertoire. In 2014, the prize was first awarded to the person it was named after: Anner Bijlsma. The board of Stichting Anner Bijlsma Award is formed by Job Cohen - chair, Julienne Straatman - vice chair, Marjoleine de Boorder, Anton Valk, and Irene Witmer.

**New compositions**

The new Dutch compositions are made possible by a contribution from the Performing Arts Fund (AFK).

*The Cello Biennale also extends gratitude to a number of contributors and foundations that prefer to stay anonymous.*

## Festivalteam/colophon

### Festivalteam

general director and artistic director:

Maarten Mostert

managing director and head production:

Michaël Neuburger

first producer: Christiaan de Wolf

head marketing & publicity: Marleen Paping

producer & coordinator volunteers: Dorien de Bruijn

assistant production & editor festival book:

Harm van Heerikhuizen

office manager: Hanneke van Willigen

financial administration: Merel Dercksen

contentmarketeer: Liz Seuren

communication officer: Irene Doolaard

producer educational projects: Eline Snoek

assistant Hello Cello Orkest: Karoun Baghboudarian

teachers Cello als Welkom: Karoun Baghboudarian,

Alexandra Vierkant

head front building and producer festival market:

Hidde Bekkers

producer festival market: Nellie Cornelisse

production assistant: Isabelle Nassenstein

stage managers: Job Huiskamp, Jarick Bruinsma,

Esther ten Kate, Els van den Oever

lighting technician: James Murray

building design: Malou Palmboom, Lonneke Cuppen,

Elke Broeders and Rob van de Broek

editing and presentation podcast series:

Mirjam van Hengel

recording and editing podcast series:

Frans van Deursen

editor brochure and festival book: Mirjam van Hengel

BiënnaleTV: Beitske de Jong, Nander Cirkel

video registrations: Darren Carter, Thijs Visser,

Harmen van 't Loo

photographers: Melle Meivogel, Jelle Verhoeks,

Veerle Bastiaanse, Foppe Schut, Simon van Boxel

and Keke Keukelaar

design: Werner Studio, Leander Lammertink

website: Peppered

festivalapp: Linden Mobile

English translation stories: Eileen J. Stevens, Robert

Smith

English texts website: Jamie Lingwood

**Board:** supervising: Astrid Helstone (chairman),

Janneke van der Wijk (secretary) en Arnout Stroeve

(treasurer); executive: Maarten Mostert.

**Additional help:** Fabius Beelaerts van Blokland, Marijke Beffers, Hester de Beus, Eveline van Cleeff, Jasmim Da Costa Mandillo, Marijke Evers, Glòria Expósito Pérez, Beatriz Figueiredo, Hannah Feltkamp, Francisco Fernandez Ruiz, Angela Garland, Clara González Català, Eva Halbersma-Nagy, Peter Halbersma, Joshua Herwig, Theodoor Heyning, Cecilia Hutnik, Irena Kristofiakova, Ines López Gallagher, Mylo Lorenz, Shosha Lorenz, Helga Marx, Mara Mostert, Hannah van Munster, Pauline Ngolo, Liesbeth Nienhuis, Annie Oude Avenhuis, Birgit Oyen, Guus Raaphorst, Pauline Ruijs, Bertien Ritsema van Eck, Diana Sanz Pascual, Nelleke Scholten, Isa Schouten, Trudy Tomson, Eneiva Valério Lapa, Irene Witmer

### Colophon

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Harm van Heerikhuizen

editors: Maarten Mostert, Michaël Neuburger

stories and articles: Anna Enquist, Robert van

Gijssel, Mirjam van Hengel, Huib Ramaer

design: Werner Studio, Leander Lammertink

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Wesely, Sarah Wijzenbeek, H. van der Woerd

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### Partners compositieopdrachten



# Are you excited

about the Cello Biennale Amsterdam and do you think this festival is indispensable? Then help us realize this ten-day cello party.

Creating a ten-day long cello festival, organising the National Cello Competition, offering opportunities to young cello talent, developing the Hello Cello education program.... All of this can only be achieved with the help of our audience. The larger the group of Friends, the stronger the foundation underpinning the festival. All friends receive nice friend benefits.

If you want to know more about the different options to support us and what they can mean for you, please visit [cellobiennale.nl/support-us](https://cellobiennale.nl/support-us)

10<sup>th</sup>

# CELLO BIENNALE AMSTERDAM

## The tenth Cello Biennale Amsterdam

will take place from  
**Thursday  
October 31  
till Saturday  
November 9, 2024.**

The Sneak Preview of the  
10<sup>th</sup> Biennale will take place on  
Friday, October 10, 2023.

**PROGRAM**  
**OVERVIEW**

**THU 20 -**  
**SAT 29**  
**OCTOBER**  
**2022**

- Grote Zaal
- BIMHUIS
- Kleine Zaal/  
Foyerdeck/  
Entreehal

THU 20	FRI 21	SAT 22	SUN 23	MON 24
<p><b>NATIONAAL CELLO CONCOURS</b> 10.00-15.00 Grote Zaal  <b>First Round</b></p>	<p><b>NATIONAAL CELLO CONCOURS</b> 10.00-12.45 Grote Zaal  <b>First Round (continued)</b></p>		<p>09.30 Grote Zaal  <b>BACH&amp;BREAKFAST</b>  <b>Steuart Pincombe</b></p>	<p>09.30 Grote Zaal  <b>BACH&amp;BREAKFAST</b>  <b>Matthias Bartolomey</b></p>
		<p><b>HELLO CELLO</b> 10.30 Kleine Zaal  <b>Lied van Boom</b></p>	<p>10.15 BIMHUIS  <b>MASTERCLASS</b>  <b>Jean-Guihen Queyras</b></p>	<p>10.15 BIMHUIS  <b>MASTERCLASS</b>  <b>Boris Andrianov</b></p>
		<p><b>HELLO CELLO</b> 10.30 BIMHUIS  <b>Familie Vermi-Celli</b></p>	<p>11.30 Grote Zaal  <b>Latin America</b></p>	<p>11.30 Grote Zaal  <b>AMERICA!</b></p>
		<p><b>HELLO CELLO</b> 12.00 Kleine Zaal  <b>Lied van Boom</b></p>		
	<p><b>NATIONAAL CELLO CONCOURS</b> 13.30 uur Foyerdeck1  <b>Announcement participants Second Round</b></p>	<p><b>HELLO CELLO</b> 12.30 Grote Zaal  <b>Hello Cello Orkest</b></p>	<p>13.00 BIMHUIS  <b>The Comparison:</b>  <b>Newly built instruments</b></p>	
		<p><b>HELLO CELLO</b> 13.30 Grote Zaal  <b>Hello Cello Orkest</b></p>		
		<p>14.15 Kleine Zaal  <b>MASTERCLASS</b>  <b>Amparo Lacruz</b></p>	<p>14.15 Kleine Zaal  <b>MASTERCLASS</b>  <b>Matt Haimovitz</b></p>	<p>14.15 BIMHUIS  <b>MASTERCLASS</b>  <b>Giovanni Sollima</b></p>
	<p>15.00 Grote Zaal  <b>Polish roots</b></p>	<p><b>HELLO CELLO</b> 14.30 BIMHUIS  <b>Familie Vermi-Celli</b></p>	<p>15.00 Grote Zaal  <b>CvA Symfonieorkest</b></p>	
	<p>16.30 Kleine Zaal  <b>Let's Talk</b></p>			<p>17.00 Grote Zaal  <b>Das Neunte Kind der Mrs. D</b></p>
		<p>18.00 Grote Zaal  <b>Residentie Orkest</b></p>	<p>19.00 Grote Zaal  <b>Die 12 Cellisten der Berliner Philharmoniker</b></p>	
		<p>19.00 Kleine Zaal  <b>Presentation cello da spalla &amp; cello piccolo</b></p>	<p>19.30 Kleine Zaal  <b>Let's Talk</b></p>	<p>19.00 Kleine Zaal  <b>Students around the World</b></p>
<p>19.30 uur Entreehal  <b>Opening</b></p>	<p>20.00 BIMHUIS  <b>CELLOFEST</b>  <b>Stephan Braun</b></p>	<p>20.00 BIMHUIS  <b>CELLOFEST</b>  <b>Treswara</b></p>	<p>20.00 BIMHUIS  <b>CELLOFEST</b>  <b>Ayanna Witter-Johnson</b></p>	<p>20.00 BIMHUIS  <b>CELLOFEST</b>  <b>Four Journeys</b></p>
<p>20.15 Grote Zaal  <b>The Cello Moves</b></p>	<p>20.15 Grote Zaal  <b>Nederlands Kamerorkest</b></p>		<p>21.30 Grote Zaal  <b>Die 12 Cellisten der Berliner Philharmoniker</b></p>	<p>20.15 Grote Zaal  <b>Nederlandse Bachvereniging</b></p>
	<p>22.00 BIMHUIS  <b>CELLOFEST</b>  <b>Shirley Smart Trio</b></p>	<p>22.00 BIMHUIS  <b>CELLOFEST</b>  <b>Max Lilja</b></p>	<p>22.00 BIMHUIS  <b>CELLOFEST</b>  <b>L.E.J ft. Nesrine</b></p>	
	<p>24.00 Grote Zaal  <b>NACHTCONCERT</b>  <b>Time Behold Now</b></p>	<p>22.00 Grote Zaal  <b>Tango Club Night</b></p>		



## TUE 25

09.30 Grote Zaal  
BACH&BREAKFAST  
**Sergej Malov**

NATIONAAL CELLO CONCOURS 10.30-15.45 Grote Zaal  
**Second Round**

13.00 BIMHUIS  
**The Comparison:  
Newly built instruments**

NATIONAAL CELLO CONCOURS **Second Round**

NATIONAAL CELLO CONCOURS 16.30 Foyerdeck 1  
**Announcement  
Finalists**

17.00 Grote Zaal  
**Sonus Motus**

19.00 Kleine Zaal  
**Students around the World**

20.15 Grote Zaal  
**Unusual Recital**

20.30 BIMHUIS  
CELLOFEST  
**Workshop Arnold  
Dooyeweerd |  
Jamsession Annie Tångberg  
and Emile Visser**

## WED 26

09.30 Grote Zaal  
BACH&BREAKFAST  
**Ella van Poucke**

10.15 Kleine Zaal  
MASTERCLASS  
**Ophélie Gaillard**

11.30 Grote Zaal  
**Dans!**

12.30 BIMHUIS  
**All of Bach**

14.00 Grote Zaal  
**Beyond Thrace**

14.15 BIMHUIS  
MASTERCLASS  
**Kian Soltani**

16.30 Kleine Zaal  
**The Comparison:  
Newly built bows**

20.00 BIMHUIS  
CELLOFEST  
**Rufus Cappadocia**

20.15 Grote Zaal  
**Metropole Orkest &  
Cello Giants**

22.00 BIMHUIS  
CELLOFEST  
**Abel Selaocoe, Ragazze  
Quartet and Remco Menting**

## THU 27

09.30 Grote Zaal  
BACH&BREAKFAST  
**Edgar Moreau**

10.15 BIMHUIS  
MASTERCLASS  
**Johannes Moser**

11.30 Grote Zaal  
**Next Generation**

12.30 BIMHUIS  
**Students around the World**

14.15 BIMHUIS  
MASTERCLASS  
**Matthias Bartolomey**

15.30 Kleine Zaal  
**Let's Talk**

17.00 Grote Zaal  
**Asko|Schönberg**

19.00 Kleine Zaal  
**Students around the World**

20.00 BIMHUIS  
CELLOFEST  
**Von Thord**

20.15 Grote Zaal  
**Amsterdam Sinfonietta**

22.00 BIMHUIS  
CELLOFEST  
**Jörg Brinkmann &  
Abdelhadi Baaddi**

## FRI 28

10.15 BIMHUIS  
MASTERCLASS  
**Reinhard Latzko**

12.30 BIMHUIS  
**Students around the World**

14.15 - 16.00 BIMHUIS  
MASTERCLASS  
**Julian Steckel**

15.00 Grote Zaal  
**Great Violin sonatas**

16.30 Kleine Zaal  
**Let's Talk**

17.30 Grote Zaal  
**Pohádka**

19.00 Kleine Zaal  
**Students around the World**

20.00 BIMHUIS  
CELLOFEST  
**Invisible Stream**

NATIONAAL CELLO CONCOURS 20.15 Grote Zaal  
**Final**  
23.00  
**Prize-giving ceremony**

22.00 BIMHUIS  
CELLOFEST  
**Matthieu Saglio Quartet**

## SAT 29

09.30 Grote Zaal  
BACH&BREAKFAST  
**Julia Hagen**

11.30 BIMHUIS  
**VIBRATIONS!**

13.00 Grote Zaal  
**Phion**

14.15 BIMHUIS  
MASTERCLASS  
**Marc Coppey**

16.00 Grote Zaal  
**Orkest van de Achttiende  
Eeuw**

21.00 Grote Zaal  
**Cello Coupé**

## PROGRAM OVERVIEW

THU 20 -  
SAT 29  
OCTOBER  
2022

Grote Zaal

BIMHUIS

Kleine Zaal/  
Foyerdeck/  
Entreehal