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CELLO BIENNALE AMSTERDAM 2018

7TH



CELLO BIENNALE AMSTERDAM

The Power of Music

Cellists

Nicolas Altstaedt
 Monique Bartels
 Ashley Bathgate
 Kristina Blaumane
 Lidy Blijdorp
 Santiago Cañón
 Valencia
 Colin Carr
 Hayoung Choi
 Chu Yi-Bing
 Roel Dieltiens
 Maya Fridman
 Alban Gerhardt
 Matt Haimovitz
 Narek Hakhnazaryan
 Victor Julien-Laferrrière
 Caroline Kang
 Sheku Kanneh-Mason
 Ivan Karizna
 Anastasia Kobekina
 Jakob Koranyi
 Harriet Krijgh
 Reinhard Latzko
 Mischa Maisky
 Jean-Guihen Queyras
 Giovanni Sollima
 Kian Soltani
 Mela Marie Spaemann
 Mick Stirling
 Michel Strauss
 Arnau Tomàs
 Geneviève Verhage
 Quirine Viersen
 Alexander Warenberg
 Sietse-Jan Weijenberg

CELLOFEST:
 BartolomeyBittmann
 Chesaba
 Ecce Cello
 Emile Visser &
 Annie Tångberg

Harald Austbø Quartet
 Jörg Brinkmann Trio
 Kamancello
 Maarten Vos
 Maya Beiser
 Mela Marie Spaemann
 NES
 Svante Henryson
 Quartet
 The Eric Longworth
 Project
 The Visit
 Weijenberg&Kliphuis

Other Musicians
 Jordi Savall
 Mirko Arnone
 Jelger Blanken
 Julien Brocal
 Pedro Estevan
 Jean-Claude Vanden
 Eynden
 Pierre Hantaï
 Yoram Ish-Hurwitz
 Jovica Ivanovic
 David Kadouch
 Isata Kanneh-Mason
 Daniël Kool
 Daniël Kramer
 Frank van de Laar
 Andrew Lawrence-King
 Rolf Lislevand
 Fay Lovsky
 Vasile Luca
 Lily Maisky
 Claron McFadden
 Kennedy Moretti
 Philippe Pierlot
 Nicolas van Poucke
 Dimitris Psonis
 Christopher O'Riley
 Thomas Sauer

Naoko Sonoda
 Tineke Steenbrink
 Sven Arne Tepf
 Willem Vermandere
 Micha Wertheim

Orchestras and Ensembles
 Accademia Nazionale di Santa
 Cecilia
 Amsterdam Sinfonietta
 Antwerp Symphony Orchestra
 Atlas Ensemble
 Bang on a Can All-Stars
 Cello Company
 Cellokwartet Ferschtman
 Cello Octet Amsterdam
 Ensemble Shiraz
 Hespèrion XXI
 Holland Baroque
 Nederlands Philharmonisch
 Orkest
 Nieuwe Philharmonie Utrecht
 Residentie Orkest
 Symfonieorkest van het
 Conservatorium van
 Amsterdam
 Wishful Singing

Composers world premieres
 Brett Dean
 Michael Gordon
 Wim Henderickx
 Ivan Karizna
 David Lang
 Theo Loevendie
 Florian Magnus Maier
 Kate Moore
 Joey Roukens
 Giovanni Sollima
 Jacob ter Veldhuis
 Mathilde Wantenaar
 Julia Wolfe

Thu 18	Fri 19	Sat 20
	10.00-16.00 Grote Zaal First Round 	10.00-12.30 Grote Zaal First Round (continued) 
		10.30 and 12.00 Kleine Zaal Show for young children: Spruce and Ebony 
		11.30 Huiskamer House Music
		13.45 Foyerdeck 1 Announcement participants Second Round 
	15.30 Bimhuis Let's talk: The Power of Music I	14.00 Bimhuis Family performance: Cello Warriors 
	17.00 Huiskamer House Music	16.15 Grote Zaal Hello Cello Orchestra 
	17.00 uur Kleine Zaal Music for Galway: Discover Cellissimo	17.00 Kleine Zaal Music for Galway: Discover Cellissimo
	19.00 Kleine Zaal Students around the World	19.00 Kleine Zaal Students around the World
19.30 Entreehal Opening		
20.15 Grote Zaal Opening concert	20.15 Grote Zaal Nederlands Philharmonisch Orkest Presentation Anner Bijlsma Award	20.15 Grote Zaal Residentie Orkest
	20.30 Bimhuis CELLOFEST 2018 The Visit BartolomeyBittmann	20.30 Bimhuis CELLOFEST 2018 Mela Marie Spaemann NES
		24.00 Grote Zaal Night Concert

Sun 21	Mon 22	Tue 23	Wed 24
09.30 Grote Zaal Bach&Breakfast Arnau Tomàs	09.30 Grote Zaal Bach&Breakfast Matt Haimovitz	09.30 Grote Zaal Bach&Breakfast Kian Soltani	
10.15-12.30 Master class Colin Carr (Bimhuis) Jakob Koranyi (Kleine Zaal)	10.15-12.30 Master class Jordi Savall (Bimhuis) Giovanni Sollima (Kleine Zaal)	10.30-12.45 Grote Zaal Second Round 	10.15-12.30 Masterclass Jean-Guihen Queyras (Bimhuis) Kian Soltani (Kleine Zaal)
11.30 Huiskamer House Music	12.45 Bimhuis Students around the World	11.00 Kleine Zaal Show for young children: Spruce and Ebony 	12.45 Bimhuis Students around the World
12.45-13.45 Bimhuis The comparison: Cello makers	14.00 Grote Zaal The First Sonata	13.30-15.45 uur Grote Zaal Second Round (continued) 	14.00 Grote Zaal Beethoven at his best...
14.00 Grote Zaal Korngold Deception	15.30 Bimhuis Let's talk: The power of music II	14.00 Bimhuis Family performance: Cello Warriors 	15.30 Bimhuis Let's talk: Music and the brain
15.30 Bimhuis Let's talk: The power of music II	15.30 Bimhuis The Comparison: Cello makers	15.30 Bimhuis On stage Workshop Oorkaan method	
17.00 Grote Zaal Take Five: Nomads	17.00 Grote Zaal Take Five: Bang on a Can All-Stars	16.30 Foyerdeck 1 Announcement finalists 	17.00 Grote Zaal Take Five: Tous les Matins du Monde
19.00 Kleine Zaal Students around the World	19.00 Kleine Zaal Students around the World	17.00 Grote Zaal Take Five: Ensemble Shiraz & Kian Soltani	19.00 Kleine Zaal Students around the World
20.15 Grote Zaal Ibn Battuta	20.15 Grote Zaal With a Blue Dress on	19.00 Kleine Zaal Students around the World	20.15 Grote Zaal Nieuwe Philharmonie Utrecht
20.30 Bimhuis CELLOFEST 2018 Kamancello The Eric Longworth Project	20.30 Bimhuis CELLOFEST 2018 Weijenberg & Kliphuis Svante Henryson Quartet	20.30 Bimhuis CELLOFEST 2018 Arnold Dooyeweerd Jam Session Emile Visser and Annie Tångberg	20.30 Bimhuis CELLOFEST 2018 Harald Austbø Kwartet Ecce Cello

Let's do it together

⁷ CELLO BIENNALE AMSTERDAM

Creating a ten-day long cello festival, organising the National Cello Competition, offering opportunities to talented young people, presenting concerts given by internationally acclaimed musicians, and organising all kinds of activities preceding the festival; all of this only becomes possible with your help.

Give us a boost

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Or give the Casals Circle some consideration. The Casals Circle is formed by groups of around 10 festival friends who support the activities of the Biënnale in talent development and education with a yearly periodic gift of at least € 1.000,-. The circles are formed by enthusiastic supporters of the Biënnale. The Cello Biënnale organises exclusive (house) concerts and meeting events for these groups, both during and outside the festival.

Want to find out more about the different ways to support the Cello Biënnale? Go to cellobiennale.nl/en/support-the-biennale/, or contact Johan Dorrestein, managing director, at johan.dorrestein@cellobiennale.nl or Michaël Neuburger, production manager & public relations, at michael.neuburger@cellobiennale.nl

Thu 25

09.30 Grote Zaal
Bach&Breakfast
Jordi Savall

10.15-12.30
Masterclass
Nicolas Altstaedt (Bimhuis)
Michel Strauss (Kleine Zaal)

12.45 Bimhuis
Students around the World

14.00 Grote Zaal
Friendship, Resistance & Protest

17.00 Bimhuis
Take Five:
Orpheus... That's Us!

19.00 Kleine Zaal
Students around the World

19.15 uur Grote Zaal
Introduction

20.15 Grote Zaal
Antwerp Symphony Orchestra

20.30 Bimhuis
CELLOFEST 2018
Chesaba |
Jörg Brinkmann Trio

Fri 26

09.30 Grote Zaal
Bach&Breakfast
Sietse-Jan Weijenberg

10.15-12.30
Masterclass
Roel Dieltiens (Bimhuis)
Chu Yi-Bing (Kleine Zaal)


12.45 Bimhuis
Students around the World

14.30 Grote Zaal
Kronberg Academy:
Music from my Homeland

16.00 Kleine Zaal
Let's talk:
The Power of Cello

17.30 Grote Zaal
Faith, Hope & Solace

19.00 Kleine Zaal
The comparison:
Bows

20.15 Grote Zaal
 **Final National Cello Competition**
ca 23.00
Prize-giving ceremony

20.30 Bimhuis
CELLOFEST 2018
Maya Beiser |
Maarten Vos

Sat 27

09.30 Grote Zaal
Bach&Breakfast
Harriet Krijgh

10.15-12.30
Masterclass
Matt Haimovitz (Bimhuis)
Reinhard Latzko (Kleine Zaal)

14.00 Bimhuis
Family performance:
Cello Warriors



14.00 Grote Zaal
Holland Baroque & Giovanni Sollima

16.30 Grote Zaal
Amsterdam Sinfonietta

19.00 Kleine Zaal
Students around the World

21.00 Grote Zaal
Cello Coupé

The Power of Music

In this festival book, the central subject will be the festival theme of the 7th edition of the Biennale: The Power of Music.

Bas van Putten and Persis Bekkering have spent time exploring the wonder of music, especially the cello. Both *artists in residence*, Giovanni Sollima and Jordi Savall, tell us about the influence of music in their lives and how they use the power of music to achieve their ideals. Saskia Törnqvist talks about the *composers in residence*, Bang on a Can – appearing in this Biennale with many of their compositions, including 4 premieres – and about how they ‘want to warrant the human, plaintive, heroic role of the cello while at the same time challenging that cliché’. Cellist Fabienne van Eck talks about her cello lessons for children at the West Jordan Coast, and how the music gives them hope and confidence. Carine Alders wrote all the programme notes and received beautiful statements from the premiered composers about their new works and motivation for the cello. For the brand new series CELLOFEST in Bimhuis, Robert van Gijssel, (pop) journalist for Volkskrant spoke with the young Canadian cellist Raphael Weinroth-Browne about new worldwide developments in the world of non-classical cello.

We are convinced that this background information and the extensive additional programming, including four meeting events in Bimhuis with musicians and scientists about the power of music, the experience of the numerous concerts of cellists, ensembles, and orchestras from all over the world, will make this a rich and intense experience.

Enjoy!

Maarten Mostert *artistic director*

Johan Dorrestein *managing director*

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Giovanni Sollima, Cellist Activist



The 100 cellos of Giovanni Sollima in the streets of Milan.

by Floris Kortie

‘There are still way too many cellists hiding their own music away under their mattress.’

Rome, 14 June 2011 – it’s restless in the Via del Teatro Valle. It’s just been announced that a dark cloud’s looming over Rome’s oldest theatre. The Teatro Valle’s future is uncertain in the wake of the latest round of spending cuts. There’s even talk of selling it to the highest bidder. After three centuries, the theatre where Rossini’s opera *La Cenerentola* premiered and where Mozart once conducted is on the verge of closure.

Its staff decide to take action. Actors, dancers, musicians, theatre technicians and costume designers join forces and occupy the theatre. Prominent Italians including film director Francis Ford Coppola voice their support. The foyer is repurposed as a campaign centre and canteen and at night is strewn with air beds where the activists sleep. The initial plan is to occupy the theatre for three days. Three years later, the *occupanti* leave the theatre triumphant having safeguarded the Teatro Valle’s future.

Among the *occupanti primi* was the winner of the 2018 Anner Bijlsma Award, cellist, composer and activist Giovanni Sollima. ‘When I heard the theatre was being sold and was going to be refitted as a lounge bar or something, my blood curdled. We rallied the ‘troops’ to the theatre via Facebook. The turnout was enormous – you could feel the energy! We were all ultra-idealistic, but we had a concrete goal before us. We wanted to keep the theatre running and save it from such an undignified demise. I remember the police coming to inspect the place, “What you’re doing isn’t legal,” they informed us, “but we’ve never seen the theatre look this good. The toilets are cleaner than they’ve ever been before”

Even the theatre’s programming was tidied up and above all democratized, ‘Someone asked me to put on a concert. Okay, I thought, but I want to do this with as many cellists as possible. We put the call out, and the very next morning a hundred or so cellists were standing on the doorstep. *Incredibile!* We headed into town flashmobbing in backstreet after backstreet. We improvised and composed on the spot. That same evening, we passed out the music and put on a mass concert. It felt like Woodstock!’

100 Cellos

This first spontaneous event – total costs €800 and a printer – would be the first of a whole series of 100 Cellos concerts, mass events bringing together cellists young and old, amateur and professional, ... first Rome, then Milan, Lucca, Ravenna and even Budapest. The formula remained unchanged ... a battalion of cellists laying siege to a city with concerts for three days straight – inside, outside, from early to late. Sollima smiles, ‘Our longest concert ever was in Milan ... after six hours, one half of the audience was shouting, “Ancora!” while the other half was shouting, “Boo!” in the hope we’d finally stop.’

Commissioned compositions also played a key role in the 100 Cellos formula. The idea being

that these had to be created in just one night, ‘This idea came from Teatro Valle too and was a subtle reference to Rossini. By the eve of its première, he still hadn’t finished the music for *La Cenerentola*. When they discovered he’d been out on the town again that evening, they locked him up in the theatre for the night. By the early hours, he’d finally completed the final act. Great story, right?’

NoGo Zones

Sollima grew up in Palermo, Sicily. He discovered here, as he did again later in Rome, that the cello was a powerful force for social and political change. Sollima recounts, ‘Palermo was a nightmare in the 1980s. The Mafia was embroiled in a bloody battle – among themselves and against the state. Politicians and judges were dropping like flies and then the army moved in. It was atrocious. Together with other musicians and theatre makers, we decided we needed to do something. So, we took music to the nogo zones. Armed with my cello, I infiltrated the neighbourhoods to make music with the kids in defiance of the violence. Was I scared? No. There was actually no time or opportunity to be scared.’

Slowly, but surely, the tide turned, ‘The Mafia eventually lost its grip on the politicians. I still remember Mayor Leoluca Orlando – a genius of a man and totally nuts too, but you’d have to be to want to be mayor in Palermo at that time. Orlando introduced strict antiMafia legislation that affected even musicians. If you wanted to hold a concert, you had to have a certificate that proved you or your family had no ties to the Mafia!’

Meanwhile, the city has blossomed. Sollima recalls, ‘Of course, my contribution was fairly modest, our actions were designed to be symbolic – there’s not a lot more we could’ve done. But music’s message sometimes reaches listeners’ ears faster than words. Music is a universal language that unites us all. That’s the power of music.’

Sollima’s First String Quartet

At home, music was a uniting force for Sollima too. He comes from a family of cellists, pianists and guitarists. As well as being a pianist, his father was also a composer, ‘As a kid, I used to improvise on my cello and write my own compositions. But I remember that I didn’t dare show them to my dad, so I hid them under my mattress. I forbade my mum to clean there.’

He laughs, ‘She wasn’t stupid, she knew what I was up to. One day, she liberated my compositions and showed them to my dad.’ Luckily, he reacted very positively. ‘He studied my first string quartet, held it up in front of him and proudly proclaimed, ‘*Buono, figlio mio!*’ (‘Good job, son!’).’

Anner Bijlsma – Extraterrestrial

Sollima later studied cello at conservatory and composition with his father, before continuing his studies in Stuttgart and Salzburg.

Making the acquaintance of Dutch cellist Anner Bijlsma was a turning point in his career. ‘To me, he was an extraterrestrial – his playing was out of this world, from another world even. So intense, so free and yet so erudite. His research into historic performance technique was revolutionary too. It was years before I dared speak to him. He was such an icon, and I was so shy in his presence. When I finally plucked up enough courage to speak to him, a whole new world opened up to me. Thanks to him, I discovered a totally new sound and began to experiment with other cello strings and other phrasing techniques.’

Inspired by Bijlsma, Sollima dove into the archives too, ‘I went in search of old manuscripts,

forgotten composers and historic treatises on music. This added a whole new dimension to my playing.’

Homespun Sleuth

Sollima is known for having rediscovered the 18thcentury composer Giovanni Battista Costanzi. Being a sleuth is something that runs in the family, ‘I inherited it from my father. In 1945, he was studying piano at the conservatory in Palermo, even though it had been halfdemolished in the war. The music library lay in ruins too. However, next to the conservatory was a large market selling delicious Sicilian mandarins, oranges and grapes. My father loved it. One morning, he went to the market with a friend to buy some fruit. No such thing as plastic bags back then, so fruit was simply wrapped in old paper. Back at home, they opened up their fruit to discover that it had been wrapped in an original manuscript of Sicilian baroque composer Alessandro Scarlatti. My dad couldn’t believe his eyes. They begged his parents for money so that they could go back to the fruit stall and buy up all the fruit.’

Sollima bursts out laughing, ‘He’s never eaten as much fruit again as he did that day! Scarlatti’s music had been saved, but my dad went off fruit for quite a while.’

The Award – Why Me?

Milan, 09 November 2016 – Maarten Mostert, the Cello Biennale’s Artistic Director, is in Italy to meet Sollima and discuss the upcoming Cello Biennale 2018. And to announce some particularly good news. Sollima blushes, ‘When Maarten told me I’d won the Anner Bijlsma Award, I didn’t believe him at first. Why me? What had I done to deserve this prize?’

Once reality had hit home, plans needed to be made. Along with the award comes €50,000 prize money intended to help nurture and educate talented young cellists. ‘I foresee some sort of small record label that will give five or so talented cellists the opportunity to release a CD. Before they even enter the recording studio, they’d have to go out into the world and connect with the major issues of our time. For example, refugees or climate change. The themes selected would then serve as the common thread for their music. Then we’d hit the studio for a week together to get the music recorded.’

For Sollima, improvisation and composition are inextricable elements of musicianship, ‘I’d like to use the Anner Bijlsma Award to encourage a younger generation to improvise and compose too, and to give them the same opportunities that I had. Believe you me ... there are still way too many cellists hiding their own music away under their mattress.’ •

Giovanni Sollima’s Concert Agenda

Thu, 18 Oct: Opening Concert

Fri, 19 Oct: Let’s Talk: The Power of Music I

Fri, 19 Oct: Nederlands Philharmonisch Orkest

Sat, 20 Oct: Residentie Orkest

Mon, 22 Oct: Master class

Mon, 22 Oct: Students around the World

Tue, 23 Oct: *Alone* by participants of the National Cello Competition

Fri, 26 Oct: Faith, Hope & Solace

Sat, 27 Oct Holland Baroque & Giovanni Sollima

Sat, 27 Oct: Cello Coupé



The Anner Bijlsma Award for Giovanni Sollima

The doyen of the Dutch cello world, Anner Bijlsma, turned 80 years old in 2014. To honour him and to give a unique impulse to the development of young talent, the Cello Biënnale established a major new international oeuvre prize, the Anner Bijlsma Award.

The prize, consisting of 50.000 euro, is awarded at least once every four years to a person or institute that has found a way to be of exceptional service to the cello or the cello repertoire. The amount is meant to be invested into the development of talent and cello education. The very first Anner Bijlsma Award was given to Anner Bijlsma himself during the Cello Biënnale 2014.

Now, four years later, a new exceptional candidate has emerged. Italian cellist, composer, and researcher **Giovanni Sollima** (Palermo, 1962) will be given the prize on Friday, October 19, during the seventh edition of the Cello Biënnale, by Job Cohen, chair of the Stichting Anner Bijlsma Award.

Maarten Mostert, artistic director of the Cello Biënnale Amsterdam: *'Giovanni Sollima is an absolute top cellist, a free spirit, and a pure artist above all. He brings together research, musicianship, composing, and improvisation. He is a genius, unpredictable, and always original. He works with Yo-Yo Ma, pop and rock artists, plays baroque and ethnic music, he performs all styles at the highest level. His curiosity and interest towards other cultures and styles have resulted in absolute masterpieces. As a researcher, he has managed to reveal the work of Italian composer and cellist Giovanni Costanzi (1704-1778) to a larger audience. Sollima does unique things such as playing on a cello made of ice, and ravishing whole cities with his project*

100 Cellos. Sollima is an example and role model for countless young cellists.'

Sollima intends to spend his prize to stimulate young talented cellists who want to follow unusual paths and want to perform creative programmes involving their own music, improvisation, and experimentation with different genres and styles, ranging from early music to experimental music, ethnic music, rock, and jazz.

With Giovanni Sollima as a curator and coach, five talented cellists will be selected and they will receive the opportunity to create their own programme and record an album. Through this project, a new label will be launched for young talent and the experimental cello.

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

The sculpture of the Anner Bijlsma Award was designed and created by Elena Beelaerts. The Anner Bijlsma Award is sponsored by a number of private sponsors.

Students around the World

Top talents from all around the world are drawn to the Cello Biënnale Amsterdam. They visit in groups, often together with their teacher – usually someone who is performing at the Cello Biënnale him or herself as a soloist.

During the 7th Cello Biënnale, there will be four free lunch concerts, and eight pre-evening concerts in which cello schools and conservatoires from all over the world are represented.

The students will appear as soloists as well as in cello ensembles, and sometimes they play together with their teacher. Who will play which pieces, and when and where, will be announced online during the Biënnale, and on the TV screens in the entrance hall. The Biënnale desk will have daily programmes to look at.

The conservatoires represented at this edition of the festival are:

Beijing:
Central Conservatory of Music, Chu Yi-Bing

Barcelona:
Conservatori Superior de Música del Liceu, Amparo Lacruz

The Hague:
Royal Conservatoire, Jan-Ype Nota, Michel Strauss

Freiburg:
Hochschule für Musik, Jean-Guihen Queyras

Geneva:
Haute École de Musique, Ophélie Gaillard

Montreal:
McGill University's Schulich School of Music, Matt Haimovitz

Paris:
Conservatoire National Supérieure, Michel Strauss

Rome:
Accademia Nazionale di Santa Cecilia, Giovanni Sollima

Vienna:
Universität für Musik und darstellende Kunst, Reinhard Latzko

Zürich:
Hochschule der Künste, Roel Dieltiens



'If music has such a power, I want to become a musician'

Johan Dorrestein talks with **Jordi Savall**

World-famous musician and UNESCO Artist for Peace Jordi Savall sees that he's becoming more and more of an activist, 'I refuse to say that I can't do anything'. And what's a gambist doing at a cello festival anyhow?

It was not easy to make an appointment for this interview but when we finally see each other via Skype and I ask how much time he has, Jordi Savall says: 'as much time as you need'. Jordi is sitting in front of his laptop in his study in Bellaterra, Barcelona, behind him a wall from ceiling to floor covered with books, music scores, records and cd's.

Shall we start with Jordi as a child? What kind of child were you and in what kind of family have you been born? Was music in your life from the very beginning?

I was born in 1941, three years after the end of the Civil War. My father was in the Republican army to fight against Franco. In the city where he was stationed he met my mother. After the war he had to hide from the Franco regime because he was persecuted as a "rojo", i.e. a republican and a socialist. Although my father was an atheist, he sent me to a religious school because there was the least influence of the fascist ideas of the Franco regime. A mass was sung every day at 9h, and the first day I heard that singing, I knew: this is what I want also. I did a test and for the seven next years I sung in the school choir. I was 7 years old and in the beginning I learned how to sing the music, listening to the experienced singers and memorising the songs, in the same way that we learn a language. Only after being able to sing well, I began to study the music theory and solfege.

Did you already play an instrument then?

For my father it was hard to find work, so we were quite poor. Therefore, at the age of fourteen I had to work in a factory. In this time I liked to make music with my friends, I admired Elvis Presley, and like many other adolescents I played percussion, mouth harmonica and guitar. But after the working hours, I studied counterpoint and harmony at the conservatorium. One night, I was 15 years old; my class was cancelled because my teacher had to work with the vocal ensemble of the city, preparing the Mozart Requiem accompanied by a string quartet. After two hours of listening to the rehearsal of this marvellous music, I was deeply impressed.

I remember it so very well. I went outside, it was raining, I strolled through the city, I smoked a cigarette and I thought: when music has this power, I want to be a musician!

From the three different instruments played in the string quartet, I liked the cello the most for its sound which is so close to the human voice; this voice I had just lost with the transition of the child's voice to the adolescent one. Three months later, without telling anyone, I took an amount from my salary and bought an old cello in Barcelona. At the same time I bought all the music for cello that I could find in a music shop in Barcelona called "Casa Beethoven", especially many works originally composed for the viola da gamba by Bach, Händel, Ortiz, Simpson and Marais, in the edition of 'The Cello Collection' by Schott, an arranged version for Cello.

When I arrived in my city, I took the biggest possible detour home, hoping that my friends wouldn't see me carrying that big instrument. Immediately I started to practise this marvellous instrument. Of course the first sound was very disappointing, but after some experiments I found very quickly the way to use the bow properly in order to produce a nice sound. This was the second moment in my life (the first was in the school choir) that I felt really home. After three months I was capable of playing quite well several sonatas by Vivaldi and Handel and some pieces by Schumann.

You did not have a teacher?

Not at the beginning. I tried everything out by myself. I experimented a lot with the bow, finding out what happens when you give more or less pressure and apparently my hands and fingers seemed to have a natural disposition for the cello.

So it was by coincidence, through that Schott collection, that you encountered baroque music?

Yes, that music, with nice melodies and variations, was familiar to me.

In those days the majority of the musicians in my city, worked most of the time in the cinema and the casino. After the arriving of recorded music, with the LP players, most of them lost their work. A friend of my father was cellist, and I played for them, they said, 'Jordi, you are crazy. There are enough cellists and there is not enough work'. But understanding my determination they encouraged me to find a teacher in Barcelona. So I found a teacher and I played an Händel sonata for him. He was very surprised that I had learned all this by myself, in so few months of preparation.

The cello and chamber music lessons with Josep Trotta and Joan Massià in the Barcelona "Conservatorio Superior de Música" changed my life. In this time (1957-58) I had to work still 6 hours a day in the factory, and tried to find the time to practise at least 6 to 7 hours a day. When I was called for military service (1960), I decided to be voluntary, because like this it was possible to choose to be stationed in Barcelona, where my teachers lived. In this way I could continue and practise in all the free hours during the 19 months of my military service. Afterwards I stayed in Barcelona, where I finished my studies in 1994. It was during these years that I had the inspiring experience of being able to listen and meet Pau Casals in his Prades Festival.

How did you make the transition from the cello to the gamba?

After the military service (1962), I continued my conservatory studies and after my final cello exam (1964), -where I played Bach's second sonata for viola da gamba, I went to the summer-course of Radu Aldulescu and the Gaspar Cassadó cello competition in Santiago de Compostella. I wanted to play the works I had played at my final examination: the 5th Bach cello suite, the Beethoven 7 Variations, "Bei Männern welche Liebe Fühlen", from the Magic Flute, the Haydn cello concerto in D and the "Drei kleine Stücke für Violoncello und Klavier", op. 11 by Anton Webern.

Everybody also had to play a Spanish composition and almost all the others cello players chose a piece by Gaspar Cassadó, because it is nice music and for the fact that he was the President of the jury. Here was a harpsichordist around, and I proposed to play Spanish renaissance music by Diego Ortiz accompanied with the harpsichord. But to my amazement the jury refused this, with the argument that everybody had to have the same conditions. I was so angry that I left the competition and I decided instead, to participate in a baroque chamber music course directed by Rafael Puyana. At the end of the week he asked me: 'Jordi, why do you play all this gamba music on the cello?' I then said to myself: as soon as I'm back home, I will start looking for a gamba. Once at home, there came a call from the director of the Early Music Ensemble *Ars Musicae* from Barcelona. They needed a gamba player and they asked me if I would be interested and offered me an instrument. Of course I immediately accepted. During the three years that followed, I have done a lot of research in the *Bibliothèque Nationale* of Paris, and in the Library of the British Museum in London. When I came to realise the value of all the extraordinary repertory for this instrument I had discovered, I decided to change the cello for the viola da gamba, and from that moment on I have dedicated my work to the

rediscovery of this forgotten voice. In February 1968 I could start studying in the SCHOLA CANTORUM BASILIENSIS in Basel with Professor August Wenzinger, viola da gamba player and conductor, one of the great pioneers from the generation before Harnoncourt and Brügglen. My last collaboration as a baroque cellist was to play the *basse de violon* together with Anner Bijlsma and Wieland Kuijken, in the first recordings of the baroque orchestra "La Petite Bande" under Gustav Leonhardt.

Now you are artist in residence on a cello festival as a gamba player. What do you think about that?

I think this is very interesting. In a special way the gamba has a strong connection with the cello. Many people think that the gamba is an ancestor of the cello, but that is not correct: they come from two very different instrumental families, the "viola da braccio" played on the arm and the "viola da gamba" played between the legs, all are constructed in the different sizes like the different ambitus of the human voices; but gamba and cello are each other's equals in expression. They have the same human ambitus and voice, although the cello is more powerful because of the higher tension of the strings. The gamba is more intimate; the strings have less tension, but the specific bow position of the gamba, makes it easier to control your bow. Also, because there are seven strings instead of four, you can play more strings together like a lute. With a very different bow technique; direct control of the bristles of the bow, with the third finger of the right hand, you can work very precisely on pressure, articulation, colour, speed etc.

Did playing the gamba pave the way to the discovery and the playing of other early string instruments?

Absolutely! Also the more or less identical playing position "alla gamba", for all the medieval instruments I play like the Vielle, rebec and rebab has helped in this. But my motivation was not only the instruments, but in the first place the music. As a Catalan musician and being part of the Iberian culture, I am rooted in a history where Jews, Christians and Muslims lived together for almost 800 years. I lived with the influences of all these different cultures. By studying early music I got fascinated by the musical connections between these cultures.

You created a dialogue between Israeli and Palestinians in the Jerusalem project, brought together ethnic groups from the Balkans who had been in war recently and in your Slave Trade project you actually made a speech from the stage with a statement about modern slavery, child abuse, child labour and forced prostitution. Do you feel that you have become more activist?

Certainly! I have much more information now and I am in contact about this with many people. And also, on a certain moment I realised that I am a public person. When I don't say anything now, it seems as if I agree with how things go. I know I can't change politics but I refuse to say that I cannot do anything! When bad or crazy things happen, I have to say: this is not right, it cannot be like this, this is not acceptable. When you don't say anything, it seems as if you say: it's okay. And when you say 'but what can you do?' I say: we can do simple things: help refugees in finding a job, make musicians go to places where music is needed most: schools, hospitals, prisons, camps.

You went to Calais and played with refugee musicians there. You studied the roots and musical history of various cultures and you bring these people together like in your Jerusalem project, Occident-Orient project and Balkan project, where you discovered that many musical roots and many songs are the same.

We are all connected! and I think that each one of us has the responsibility to increase the

quality of life for all the persons around us every day.

It seems as if you want to give proof with your projects: 'look, we all have the same melodies, almost the same instruments, we have much more in common than we thought'. Does this reinforce your activism?

Yes! I am quite an optimistic person, but also a realistic one and I know the limitations of what I can do. In your life, you have to find a balance between what you would like to change and the things you really are able to change. We cannot change the political situation but we can do things if you have a minimum of capacity to organise and if you work correctly. The first time I brought together Serbian and Bosnian people and Israeli and Palestinian people it was difficult to facilitate a good connection. But from the moment we started playing together, it became possible! When an Armenian musician hears the beautiful playing of a Turkish kanoon, and the Turkish musician the lovely sound of the Armenian Duduk, there is immediately a human respect and contact. Still, there is the problem of reconciliation for the Armenians and Palestinians; As long as the Turkish Government is not accepting the recognition of the Armenian tragedy of 1915, as genocide, and as long the Israeli State doesn't accept the possibility of a Palestinian State, reconciliation is impossible. This we cannot change. But what we can do is to make sure that these people will not be isolated. With the music we can bring them together, so that they can recognise and respect each other's humanity through the beauty and emotion of the music.

What makes you work so hard? What would you like to say at this point in your life? Do you still have dreams?

What makes me going and what makes me happy is working with beautiful music and great musicians. Discovering new ancient music or proposing new performances of well-known repertoires, with great persons and musicians within my different ensembles, give me a lot of energy. The level of spiritual, artistic and human intensity we reach while making music together, with musicians working together for so many years, and sharing all this with people of all the nations in the World, belongs to the most beautiful things in life. The confluence of the happiness on stage and the happiness of the audience give an incredible spiritual energy. In spite of all the problems in the world, every new project brings me in a higher spiritual and human dimension.

My hope is to think that when I am not there anymore, some people will still be inspired by the things I have done and that this inspiration will live on. Music is a message of dialogue and intelligence. Making music together, in harmony, with respect for everybody, gives happiness and peace. We live in a very difficult and unequal world, but we can help to make life better if we can, through the beauty and emotion of Art and Music, make people more sensitive, more solidary and more comprehensive.

Working hard, giving the best of yourself, always thinking: I can do better and will never give up. Problems are there to be solved. Always think: it is possible! •

Concert agenda Jordi Savall:

18 October: Opening concert

19 October: Let's talk: The Power of Music I

21 October: Ibn Battuta

22 October: Master class

24 October: Tous les Matins du Monde

25 October: Bach&Breakfast

Jordi Savall: 'If music had such a power, I want to become a musician'

eye

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Eye Filmmuseum Amsterdam &
CELLO &
FILM

EYE Filmmuseum en Cello Biënnale Amsterdam presenteren Cello&Film 20 t/m 26 september 2018

De Cello Biënnale en Eye Filmmuseum presenteren voor de derde keer het minifestival Cello & Film. Een bijzonder muzikaal filmprogramma met nieuwe cellomuziek bij stille films, speelfilms, bijzondere gasten en premières.

20 september DECEPTION

Componist en Oscarwinnaar Erich Korngold schreef zijn prachtige cello-concert speciaal voor deze filmklassieker uit 1946. Met in de hoofdrol Bette Davis.

21 september INTIMATE LIGHTING

Een wonderlijke droogkomische film van regisseur Ivan Passer waarin een succesvolle Praagse cellist op een weekend terugkeert naar het provinciegat dat hij ooit ontvluchtte.

22 september DR. JEKYLL AND MR. HYDE

Première van de nieuwe soundtrack voor deze filmklassieker uit 1920. Gecomponeerd door Florian Magnus Maier, en live uitgevoerd door het Cellokwartet Ferschtman.

23 september MAYA BEISER PLAYS FILMS FOR CELLO

Cello Counterpoint van Steve Reich, en *All vows* van Michael Gordon, vermengd met hypnotiserende filmbeelden van de bekroonde kunstenaar Bill Morrison.

24 september TOUS LES MATINS DU MONDE

Historisch drama over viola da gamba speler Marin Marais die leefde ten tijde van Lodewijk XIV. De film werd bekroond met drie Césars, onder andere voor de soundtrack, geschreven en uitgevoerd door Jordi Savall.

25 september EYE ON ART

De Russische meestercelliste Maya Fridman kan alles: klassiek, pop, rock, jazz, flamenco en veel meer. Deze avond gaat ze in dialoog met bijzondere korte films uit de collectie van Eye.

26 september MSTISLAV ROSTROPOVICH, L'ARCHET INDOMPTABLE

Zeldzaam archiefmateriaal van de wereldberoemde cellist Rostropovich. Vertoning in aanwezigheid van regisseur Bruno Monsiegeon. Vooraf: minirecital door de Oekraïense cellist Aleksej Shadrin en Portugese pianist Raul da Costa

Meer informatie en kaartverkoop:
eyefilm.nl/cello

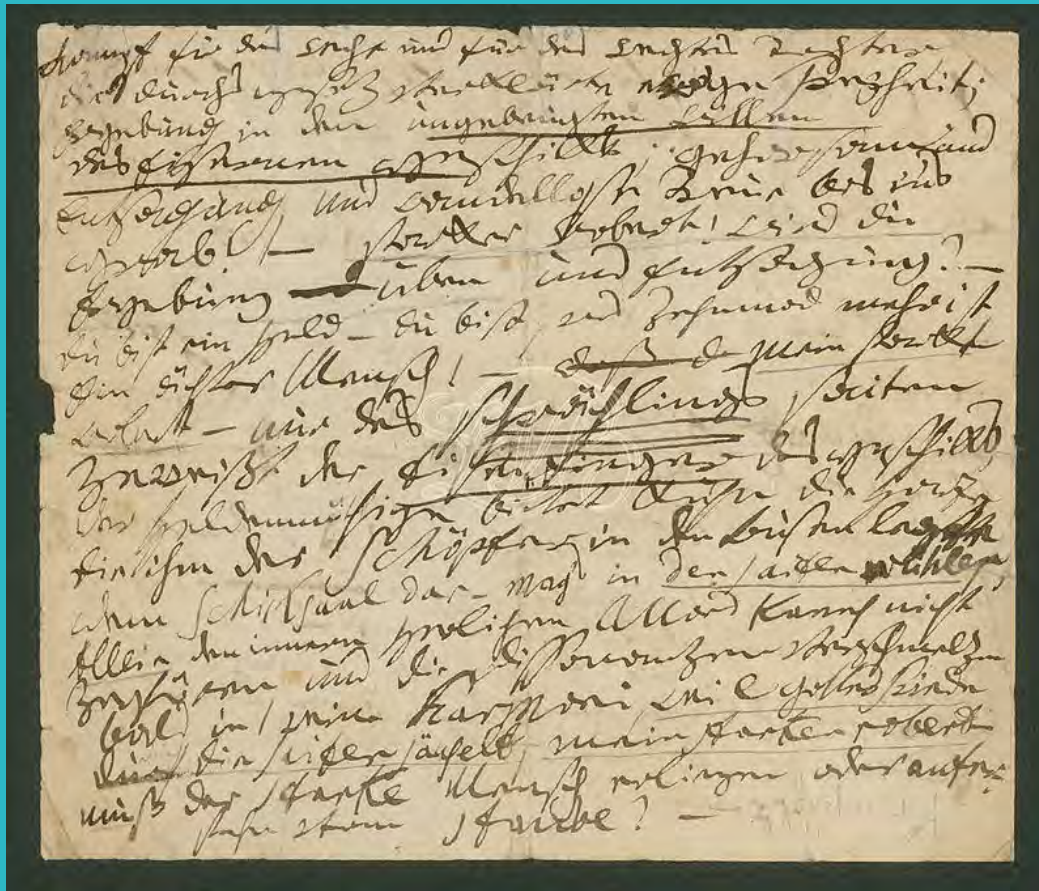
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Music, the only 'tangible' Wonder



Autograph of Beethoven in which he copies the poem 'Die Söhne de Thals' by Zacharias Werner.

by Bas van Putten

Music connects, heals, reconciles, consoles and invigorates. It's a power that everyone associates with good. But where does this mysterious power, which we all experience, but don't totally comprehend, come from? Maybe this mystery is the secret itself?

There are countless heartrending examples of the power that music has over us. The Russian composer Vissarion Shebalin (1902–63) completed his *Symphony No. 5* after suffering a second stroke, which took away his ability to speak. It was a year later that he would ultimately pass away. Although he could no longer speak, the notes kept flowing. It's similarly moving to witness the aged conductor Otto Klemperer sitting rehearsing a Brahms symphony in London, decrepit and halfparalyzed. You can hardly understand what he says, but his Brahms carries you away on the wind.

Pianist Yuri Egorov gave a majestic performance in Amsterdam only months before he too passed away after his battle against AIDS. He played a sonata by Schubert who himself continued composing vibrant, cheery music even though he too was wasting away in the last and equally disconsolate years of his life. Music's light seems to be able to drive out the darkness. Even Schubert's dramatic *Sonata in C Minor*, composed in the year of his death (1828), sparkled with an undying vitality that appeared to triumph over any sign of resignation to fate.

Where did these artists draw their strength from? You could attribute their perseverance to sheer will power but to do so they would have had to tap into unimaginable reserves in order to negotiate the physical and mental obstacles of a Brahms symphony or a late Schubert sonata. Music is comparable to topclass sport both physically and mentally. You need to be in peak condition. Yet, we somehow manage nevertheless.

Perhaps, this is only logical. If you've ever witnessed someone dying, you'll have seen the burning attachment to life and to the magnificence and conviction that made everything worthwhile throughout life's joys and sorrows. Music deals with virtually nothing else. Just one more time, one more chance, now or never, all or nothing ... letting go in the comfort of the knowledge that you now have nothing more to lose. The urge to keep going against all odds must be so great.

This must be incredibly confusing for the logical mind that needs a rational explanation for everything. This phenomenon seems to defy the laws of nature. Nobody knows how this is possible but that's fine – the secret lies locked away in the music whose very job it is to keep it a secret. Music is the only 'tangible' wonder we have. God may be real to his or her believers, yet he or she never appears. But Bach exists in all his glory for as long as his music sounds. Through his cello suites, he sends a powerful and conciliatory message to us – all of us. His message touches millions of people even centuries later as though he had never left us. The notes aside, try to remain impassive to this incredible notion.

Scientists have studied the remarkable and equally inexplicable effects of music and music therapy on body and mind. They can ease pain, reduce blood pressure, reactivate Alzheimer patients, bring solace to lost souls. You may well laugh, but YouTube has countless links to

'healing music for body and soul' regardless of whether it can in any way be scientifically substantiated. Nowadays, you don't often hear the assertion that listening to Mozart helps make your baby more intelligent, but googling 'Mozart' and 'baby' is still a welltrodden path to countless audio and video links for 'Mozart for Babies' and 'Baby Relax Channels'. Hard evidence exists that not only Mozart, but all music stimulates cognitive function – even pop music – yet the myth persists. It's nonetheless become a widespread belief – after all, it can't do any harm to try and so babies continue listening to Mozart!

Belief in music's power to pacify and unite often prompts musicians to embark upon groundbreaking, utopian projects. The WestEastern Divan Orchestra – conducted by Daniel Barenboim – aims to playfully guide Israeli and Palestinian musicians towards a harmonious coexistence that is otherwise still a long way off in the embittered ArabIsraeli conflict. The Dutch organization Musicians without Borders uses music to help the refugees living in camps, under the motto, 'War Divides, Music Connects'. Merlijn Twaalfhoven – a Dutch composer who has worked in Gaza – invites us all to join him in '... tackling world issues with creativity, imagination and beauty'. In more usual concert venues, gambist and conductor Jordi Savall fulfils his role as a UNESCO Artist for Peace by simply performing works from his explorations of early music from all four corners of the globe. His own multicultural dream fits seamlessly with the everlasting dream of music and its power to connect and unite in a language where we can all be at one with one another.

Music also has the power to heighten emotions and this has nothing to do with the notes themselves – it's an incendiary 'kill or cure remedy' without parallel. For Dutch ears at least, the Dutch national anthem sounds very different when it's their very own Max Verstappen on the winner's podium. The anthem briefly resonates on behalf of the whole nation. It's these momentary flashes of unity and solidarity, elicited by a national anthem, that idealists seek to reproduce and use to build bridges in areas of conflict. Totalitarian regimes have even abused this effect, but examples of its use for the greater good abound – take for example singalong *St. Matthew Passions* and *Messiah* oratorios that reinstate community arts, for the most part lost to Western society as a result of dechristianization. And together, we're grateful that we can immerse ourselves in some of the good that Western civilization has to offer.

Pure, social expectations exert a heavy burden on music, but this in actual fact dates back to Beethoven's *Ode to Joy*. There's nothing more human than Schumann's lament that writing for the people be the highest calling. The world's most beautiful music needs to be shared – its power growing, the farther it reaches. Schumann's *Fünf Stücke im Volkston* and the pieces he wrote for the male voice choirs he conducted in Dresden were gestures to local communities who he had failed to reach with his symphonies, songs and string quartets. Unfortunately, music is nothing without a reciprocal 'confirmation of receipt'.

How does music's medicinal effect work? Two comments about treatment for depression caught my attention in an article about music therapy in the Dutch newspaper the *NRC Handelsblad* back in August 2017. Firstly, experts believe *tempo* and *rhythm* are essential for treatment because movement above all is essential for people suffering from depression. Secondly, patients appear to be extremely sensitive to the sound itself when selecting their music. According to one of the therapists interviewed, patients often choose lowregister string instruments such as double bass and cello because they say these make them feel calmer and safer.

How come? Well, once again, they have no idea. The article's Dutch title even translates as 'Music Therapy Works, but Don't Ask Us How'.

Music's effect on the mind has become quite popular in the Netherlands since neuropsychologist Erik Scherder's appearances on Dutch television. Scherder explains how the brain processes incoming 'musical messages' in his own compelling and scientific fashion. For example, he

explains how the urge to move and dance to music is triggered close to the brain's motor cortex, whereas the cold shivers it can elicit emanate in the frontal lobe. Hard evidence exists for the beneficial effects of sound on the human brain. The *corpus callosum* – the part of the brain that spans the divide between left and right hemispheres – is enlarged in children who play a musical instrument

But maybe we're simply not going to get anywhere with oldfashioned, homespun psychology. What is it about the cello that appeals to a distressed soul? Is it that it resonates like a human voice – a warmblooded voice with a lowpitched, confidenceinspiring timbre? Is it that it resembles the words a father might speak to his child? If so, then this explains its calming effect, surely?

A child trusts its father implicitly – a child's loyalty to a parent knows no bounds and the security this relationship provides is what every person yearns for throughout his or her life. The cello rebuilds a broken connection in the brain by means of a specific sound. There's a particular kind of intimacy that you'll only find in works for the cello – it haunts Bach's solo suites, Schumann's *Cello Concerto in A Minor*, SaintSaëns's *Cello Concerto No. 1 in A Minor*, Beethoven's last cello sonatas and Schumann's *Fünf Stücke im Volkston*.

The latter is commonly translated as *Five Pieces in Folkstyle* but feel free to interpret 'folkstyle' as 'colloquial style' or 'intimate style' – akin to someone sitting down next to you to explain things to you in a tranquil, softly poignant, melancholically encouraging tone. What he's saying exactly is incidental – it's more about the notes. They strike just the right chord. You feel it so strongly that you no longer need to seek a deeper explanation. You know this from earlier, when you were young and when your world was still intact.

The German philosopher Peter Sloterdijk concludes that rhythm relates to a universal precognitive experience – the mother's heartbeat that every child hears *in utero*. The pulse symbolizes the safety of the womb and by analogy the security that everyone seeks throughout later life.

You could say that music is a form of *solace*. But this word doesn't quite strike the right chord either. It means 'comfort or consolation in a time of great distress or sadness', but in reality means little more than a bandaid on an open wound. Music is much more – a solution, a path back to the intimate trust and the uninhibited defencelessness of early childhood, back to everything we need to rediscover. Music is always the light at both ends of the tunnel – behind you and in front of you.

Is there such a thing as music devoid of any solace or even a glimmer of hope? A few great, tragic masterpieces venture extremely close to the edge of the abyss. The last movement of Mahler's *Symphony No. 9* is a slow, prolonged passage symbolizing death, abandonment and loss.

The finale of Alban Berg's opera *Wozzeck* based on the drama by Georg Büchner plays out in hell. The hero drowns shortly after murdering his commonlaw wife Marie, leaving their son in the closing scene riding on his rocking horse in blissful ignorance – clipclap, clipclap. Only we see that this young boy's life now lies in tatters. As for the music, it sheds tears of sorrow at the sight. However, it doesn't give up. It relentlessly attempts to console and help all of us, softly moaning: 'Behold the man, although it be unbearable, I'll set it right. Never again will you have to suffer this.'

Even then, the situation is not without hope. You don't *compose* 'hopelessness'. You can *write* about hopelessness, however. Perhaps this is why writers are more prone to committing suicide than composers. They have to explain things word by word, moral defeat by moral defeat. Büchner has his *Wozzeck* utter the words, 'Der Mensch ist ein Abgrund' ('Man is an abyss'). But music sets this straight. It transcends pain, it defuses pain.

Music is always a sign of life. Playing and composing are the opposite of giving up, fading away, falling silent. Despair in music is never without hope. It's the glimmer of hope uttered by the downtrodden and expressed in *De Profundis* (Psalm 130), a prayer for mercy, 'From the depths I have called You, O Lord.' No wonder so many composers have set this psalm to music. It expresses hope. There just has to be a way out of this misery.

The Swiss writer Gottfried Keller recounts in his autobiography, *Der grüne Heinrich* (*Green Henry*), his grandmother's funeral in the first half of the 19th century. After the ceremony and the closing dinner, dance music is played – a long-standing tradition that might seem odd, yet at the same time totally logical. Life resumes. There's an inextinguishable perseverance that rises up from out of the deep. The path towards the light, triumph over anguish, begins with music.

Ludwig van Beethoven experienced this too. In 1812, he wrote a letter to the 'Immortal Beloved' in which he says farewell to his last hope of holding on to a woman. He was perpetually in search of love. Against his better judgement and still full of disillusionment, he wrote in 1807, 'Only love – yes, only love can give you a happier life! Oh God – let me find her – finally find her – who will strengthen my virtue – who is allowed to be mine.'

Five years later, he's at his wits' end, 'Oh God! Give me the strength to defeat myself ...'

In 1815, in utter anguish, Beethoven transcribed a poem by Zacharias Werner:

*Der Heldenmüthige bietet kühn die Harfe
Dem Schicksal dar. – Mag's in den Saiten wühlen;
Allein den innern herrlichen Accord
Kann's nicht zerstören, und die Dissonanzen
Verschmelzen bald in reine Harmonie,
Weil Gottes Frieden durch die Saiten säuselt.*

*Fearless, the loftysoul'd lays bare to fate
The harp which the Creator's hand has set
Within his bosom. Fate may strain the strings,
Yet not destroy the innermost accord
Of glorious tones, and soon the dissonance
Will melt again in purest harmony,
Because God's peace is breathing through the chords.*

Werner expressed Beethoven's own conclusion. Music was indeed his last hope. But then he'd have to start over. Step by step, he climbed out of the abyss. In a letter to Bettina Brettano, he wrote, 'Music is a higher revelation than all wisdom and philosophy, ... Those who understand

[my music] will be freed by it from all the miseries the others drag about with them' and in 1812 to Emilie M., '... for only art and science can exalt man to divinity.'

He discovered for the first time what this divinity might be in 1815, 'Aus Gott floss alles rein und lauter aus. Ward ich nachmals durch Leidenschaft zum Bösen verdunkelt, kehrte ich nach vielfacher Büssung und Reinigung zum ersten, erhabenen, reinen Quell, zur Gottheit zurück – und zu deiner Kunst ...' ('All things flowed pure and clear from God. If afterwards I became darkened with passion through evil, I returned, after manifold repentance and purification, to the elevated and pure source, to the Godhead, – And, to your art.')

God and art are one – the highest powers. And as Swiss musicologist, Harry Goldschmidt wrote in reference to Beethoven's recourse to the divine '... [it] rarely occurs without the connection to art.' In the slower passages of his later sonatas – one for piano and two for cello – and his later string quartets, they coincide with a common message that all will be well as long as one prays and works and dares to keep on singing. Beethoven even wrote at the top of the manuscript for his string quartet (Op. 132), 'Danksagung eines Genesenen an die Gottheit' ('A Convalescent's Holy Song of Thanksgiving to the Divinity'). A prayer, and by no means his only prayer.

In his *Piano Sonata No. 31* (Op. 110), he seamlessly moves into a second slow passage after the main fugue, which is a variation on the previous *adagio ma non troppo*. Beethoven annotated the passage in German in an emphatically literary style, 'Ermattet, klagend' ('Exhausted, plaintive') followed by 'nach und nach wieder auflebend' ('little by little with renewed vigour'), a second fugue that flows into a triumphantly thundering finale in Aflat major. Goldschmidt has also drawn attention to prayer motifs in the *Adagio* and *Adagio con molto sentimento d'affetto* from Beethoven's *Cello Sonata No. 4* (Op. 102 No. 1) and *Cello Sonata No. 5* (Op. 102 No. 2) respectively in which the *de profundis* style heightens with a repressed and oftentimes inarticulate fervour to a level resembling despair, but which it is not.

It's a long prayer, uttered by a man who wants to heal, a plea for renewed strength for which the composer only symbolically buckles, knowing in the depth of his soul that it is already on its way. The prayer is in itself the strength he seeks – it's fragile, but not without power. With the courage of despair, it wants to surface. This is unspoken, yet they are somehow audible.

In a first draft of his *Symphony No. 9*, Beethoven wrote, 'Recitativ Worte denkend' ('Recitative – hear the words in your mind'). Here, you hear the words looking for and finding him in the stuttering notes, 'Per aspera ad astra' ('Through hardship to the stars'). His last cello sonata regains its order after an opening of scales symbolically ascending into a grand fugue.

They say that you come full circle once the pieces are glued. Lo and behold, two centuries later we still hear exactly what he meant. And without words. •

Biennale Concerts featuring works by Beethoven:

Mon, 22 October: First Sonata, *Sonata No. 1*

Mon, 22 October: With a Blue Dress On, *Sonata No. 3*

Tue, 23 October: National Cello Competition Round 2, Variations on 'Ein Mädchen oder Weibchen', 'Judas Maccabaeus' and 'Bei Männern welche Liebe fühlen'

Tue, 23 October: Four Cities, *Sonata No. 2*

Wed, 24 October: Beethoven at His Best, *Sonata No. 5*

Thu, 25 October: Friendship, Resistance & Protest, *Sonata No. 4*

Biennale Concerts featuring works by Schumann:

Thu, 18 October: Opening Concert, *Adagio & Allegro*

Mon, 22 October: With a Blue Dress On, *Fünf Stücke im Volkston*

Tue, 23 October: Four Cities, *Fantasiestücke*

Fri, 26 October: Final National Cello Competition: *Cello Concerto*

A Conduit of Consciousness



Le violoncelle sous la pluie, Robert Doisneau, France 1957

by Persis Bekkering

The cello has a certain dark, sultry seductiveness about it, not only for musicians, but for writers too.

Writer Persis Bekkering – herself a violinist – investigated why this is so.

I've always thought anyone who chose to play the cello had to be head over heels in love with this instrument. Or so I thought as a child whenever I saw those poor cellists cycling past me with a shiny, bulbous and incredibly heavylooking case on their back.

I used to play violin and even thought the logistical side of that wasn't always particularly easy. I played in a youth orchestra not far from where I went to secondary school. Every day, forty-five minutes from home to school by bike and on Fridays with a violin case strapped to my back and my school bag either slung over the rear carrier or hanging in front of me from my shoulders. Often, I had to take a music stand as well, which I was allowed to stow along with my instrument in the caretaker's office for safekeeping during the day. Our caretaker was a jovial fellow from Utrecht with a huge, reddish-brown, nicotinstained moustache, who always used to tease me with a remark about playing the guitar, cello, harp or some other instrument.

As my final exams approached, I was often finished early on a Friday afternoon with time to spare before orchestra rehearsal. My friends often enticed me to go celebrate the weekend with them on a patio somewhere, and I'd traipse along with all my baggage ... my instrument stashed under the table and my eye constantly on the clock. My sister played flute and loved to breeze past me with a huge grin on her face and her tiny, little flute bag in one hand.

I couldn't really imagine why anyone would willingly choose to play a bigger instrument than mine. Even as an adult, I used to observe cellists with something akin to pity or even derision as they entered into heated debate with uncooperative airline staff or as they wormed their instrument out of a compact car's front or rear seat. The violin really was big and beautiful enough, thank you very much.

Years later, I came across these very same sentiments expressed in Arnon Grunberg's famous novel *Tirza*, which every self-respecting cellist has on his or her bookshelf – an erotic depiction of a cello on its cover with pubic hair where its tail piece ought to have been. In her last year of secondary school, Tirza used to drag her cello case into the living room 'as though it were an animal, a stubborn cow being led to the slaughter.' She only gets out her instrument when her father, Jörgen Hofmeester, a deeply unhappy man who had been left by his wife, asks her to. She plays for him as he teeters on the brink of going insane out of sheer loneliness. In one scene, she is about to play in the living room ...

'Are you sure you want to do this?' she asks.

He nods.

'Is this what makes you happy?'

He nods again.

(...)

She tunes the cello.

'Daddy,' she says. 'You're insane. Is that hereditary?'

'Hereditary?'

'Am I that way too? Should I worry about becoming like you? Should I be afraid of going crazy?'

A Match Made in Heaven

I always thought you needed to be a tad masochistic to play the cello. If you ask cellists why they chose the cello, you don't really ever get a satisfactory explanation. 'Because my sister played violin and I wanted to play something even bigger than she did,' someone once told me (who then went on to take up the violin). For others, it was coincidence, '... there weren't any more violins available at the music school and I ended up quite liking the cello.' One cellist even told me he thought he was too heavily built to play violin and his fingers were better suited to spanning the greater distances on the cello's fingerboard.

What they've never told me – perhaps so as not to offend my delicate violinist's sensibilities – is that they were simply head over heels in love with their instrument. But isn't this simply the best, if not the only explanation? In love with its deep timbre, its voluptuous form and even maybe the oversized case a kid could hide in? Melodious. Melancholy. Bridge braced. Strings taut. Spike grounded.

I became similarly smitten with the violin at too young an age to remember now – I was only three – but it wasn't only a love for its sound or its highpitched melodious voice. I suspect it was also a desire to monopolize, to dominate. Violinists take the lead in symphony orchestras and string quartets, and generally think they're the most important instrument.

Now is perhaps the moment to admit that I've often regretted not choosing to play the cello. There's one image that fills me with such yearning it hurts, that of a cellist practising in his or her room ... brightly lit, a wooden floor, a music stand, Bach suites of course, legs and arms embracing the imposing instrument. At one. Conjoined. Matrimony? No, better still, a match made in heaven? And then a flash of the frustration I sometimes felt when practising the violin hits me as I tried mastering its finesse and nuance, leaving only my ears ringing from having played a passage somewhere in the upper stratosphere at fortissimo for way too long. Cellists always seem so serene, they're never alone, never lonely. Cellists never have to dominate their instrument, they're equals, conjoined with one another. The cello as man, or man as cello. As alluded to by Harry Mullisch in his *The Discovery of Heaven*, 'She held him between her legs like a cello ...'

The Melancholy Bard

Is it its human-like qualities that explain the cello's mysterious appeal and so many people's willingness to lug that case around on their back? As mentioned at many a Cello Biennale, the cello has a range and timbre that emulate those of the human voice most closely. Ultimately, it's that connection that we as humans seek above all else. After all, wasn't it Adam's first desire to be with someone else shaped in his own image?

But why does the cello always end up with so many melancholy melodies? Tchaikovsky's *Nocturne* for cello and orchestra, Saint-Saëns' 'The Swan' from *Carnival of the Animals*, Giovanni Sollima's *Lamentatio* ... it would appear that the cello is the perfect instrument for expressing yearning, wistfulness, sorrow ... the melancholy bard, a conduit for darker undercurrents.

If the cello resembles us so closely, the only natural response surely, when playing the cello, would be to abound with delight, to rejoice and to shine. After all, our soul would no longer be alone. Humankind is so fallible. A cello would never leave us as others could. We cause others pain whereas a cello never would. Of course, it too has its off days ... sometimes it's unresponsive, sometimes it's out of tune, but it's always a far better and more intimate companion than those marked, argumentative, and belligerent human beings.

What's more, it's a generally accepted 'fact' that cellists also make far better company than violinists. Cellists are sociable and amiable – you'll realize this the instant you arrive at the Cello Biennale – whereas violinists are competitive, bossy and pushy to the point of being quite annoying. And yes, I'm allowed to say this about violinists because as a violinist I'm all of the above rolled into one.

Desires

This is why we need to refine this theory still further. The image of the 'cello as man' is too generalized, to unnuanced. Perhaps the cello isn't akin to a complete human being, but only a part of us. In the Netherlands, psychoanalysis has been relegated to the sidelines of current thinking as being somewhat outdated, superseded, redundant. It is, however, alive and kicking elsewhere in the world, so let's fall back on this technique, nonetheless, to help us better understand the cello.

A hundred years or so ago, the Viennese doctor Sigmund Freud postulated that the human psyche is made up of three distinct yet interacting parts. The *id* is the part that governs the instinctual drives or desires that we seek to still or satisfy. These are more than sexual drives, they include anything that gives us pleasure – food, aesthetics or attention. We're born with nothing more than *id*. Babies are 'id-ridden' driven by unbridled instincts. A baby demands milk. She gets milk. A baby wants to be held. She's held.

The *superego* is a far less fun place to hang out. It's here that rules and morals reside – our internal overseer, an inner voice that says, 'Get back to work, you!'

The *ego* mediates between the *id* and the *super-ego*. It's aware that we can't always satisfy our desires, otherwise we wouldn't be able to function properly in the outside world. We refer to this as the *reality principle* – the structure and discipline that a child learns as she grows. The *ego* not only tempers our desires, but it also acts as a buffer against the ever-corrective *super-ego*. If we always listened to the *super-ego*, we'd simply curl up in bed and never open our eyes ever again. Unfortunately, this is familiar territory for some people, but that's a different subject for another day.

Freud 'discovered' that our mind had little or no control over some of our mental processes and that many of our emotions, thoughts and behaviours were governed by our subconscious. The *id* resides in the subconscious, whereas the *ego* and the *super-ego* are part conscious, part subconscious.

The *ego* has all kinds of defence mechanisms at its disposal to keep the *super-ego* and *id* in check. I always imagine this process being enacted by two versions of myself – one childish and spoilt, the other cold and harsh – at loggerheads with one another, and a referee mediating between the two. Not all of the *ego*'s strategies are necessarily that beneficial, take 'repression'

for example, where we sweep our desires and emotions under the carpet to hide them away from our mind's eye. Intense emotions can emerge any time we attempt to reverse this process, as happens on the psychoanalyst's couch.

Well, so much for *Psychoanalysis 101*, but what does all this have to do with the cello? I always imagine the cello as being akin to our subconscious, and more so than merely metaphorically. The cello is a conduit – directly addressing our subconscious and bringing whatever's lurking down there into the light. Oftentimes, this makes us sad or melancholy, but often it also brings new insights with it. This is precisely the power that music has over us. A power that needs no words. Pure, primordial, physical. Overpowering, tumultuous and ultimately regenerative. Music drowns out our *super-ego*, it strips away our words, our language, leaving only tears of sorrow, or laughter, or both. The cello is perhaps the *maestro supremo* in this regard with its human-like shape and sound.

We begin to grasp why scenes in literature depicting a cello are tinged with something sultry, sensual, sexual. In both *The Discovery of Heaven* and *Tirza*, the cello channels underlying desires up to the surface. The instant we hear the cello, something begins to stir inside us. Is it deepest desire? Is it suppressed sorrow?

In both novels, the cello also channels a certain crystal-clear clarity. When *Tirza* begins to play in the scene I quoted from above, one of her bra straps accidentally shows, prompting her father to suddenly relive all the pain and sorrow of his life. Looking back, he in an instant understands it all. 'Of living he remembers an uneasy silence, a stiffness of the muscles, a tic, a narrowly repressed lust. The everlasting need to act civilized under all circumstances.' *Et voilà*, the leading character realizes he went through life subjugated to his overly dominant *superego* and on hearing the cello now feels how his subconscious desires are asserting themselves.

Uncorking our most deeply repressed self can be disturbing, even traumatic, but ultimately cathartic and salutary. It teaches us more about ourselves and helps us find a more harmonious balance – this, after all, being the aim of sessions on a psychoanalyst's couch, as I've understood it. I'm not saying that the cello can replace good therapy, but still, it's harmoniousness is indescribably beautiful, albeit fleetingly so. This is what I see before me when I think of that cellist practising in her room. The inner dance with herself before she dances with her audience.

All things considered, the 'cello case' now no longer seems such a burden, more a symbol of pride. Its noble bearer a beacon – visible to all for miles around. Cellists be cherished! •

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Bang on a Can

*the Clenched Fist or
the Whispered Confidence?*



David Lang

Julia Wolfe

Michael Gordon

by Saskia Törnqvist

A little over thirty years ago, they caused a commotion that still resonates to this day. In 1987, the New Yorkbased Bang on a Can composers David Lang, Julia Wolfe and Michael Gordon organized their first marathon concert jam-packed with multicultural music, in perfect keeping with the zeitgeist of the late 1980s. In the years that followed, they've been nurturing the cello as both a solo and ensemble instrument and have each written new pieces for the Biënnale that showcase the cello's power. But the pertinent question is which direction should this power be directed in today's world – the clenched fist or the whispered confidence?

Those were the days ... David Lang (1957), Julia Wolfe (1958) and Michael Gordon (1956) were all around 30 years old when they smashed down the neatly piled brick walls segregating the various musical genres of their time. Their marathon concert jam-packed with jagged rhythms painted a colourful and multifaceted landscape in which classical, jazz, impro, funk, rock and folk music merged, mingled and mutated with other art forms. It was a liberating gesture that expressed the sentiment of the times both inside and outside the musical world.

In 1989, an actual wall toppled – the Berlin Wall – under the sheer weight of popular demand in both the East and the West. It heralded a new era that strove to push cultural, ethnic and social diversity to the fore. A wave of euphoria arose, and music surfed along with it. Bang on a Can caught this wave too and created its own elite corps of musicians – the Bang on a Can AllStars, six musicians who soon became a highly soughtafter group in New York and overseas. In 1993, the group organized the first of its marathon concerts in Paradiso (Amsterdam) as part of the Holland Festival, placing itself squarely on the map of the ensemble world in the Netherlands.

For some time, there had already been a fair degree of interaction between musicians and composers in the USA and the Netherlands, involving the likes of the Netherlands Wind Orchestra, the Orkest de Volharding, the Asko Ensemble and Hoketus. By the early 1970s, Louis Andriessen had already been exchanging ideas with Steve Reich and Philip Glass, and simultaneously they blasted the no man's land between pop, impro and classical into oblivion, each developing their own personal take on minimalism. Andriessen's composition *De Staat* ('Republic', 1976) gained cult status in the USA, prompting young American composers to come to the Netherlands to get a whiff of the *Hague School*. Among these young composers were the abovementioned Bang on a Can cofounders.

Hard Blows & Soft Intentions

David Lang feels extremely indebted to the pioneering work carried out in the Netherlands at that time. In an earlier interview with Lang, conducted in 2015, he said, 'Musically speaking, the Netherlands is where I matured. In the 1980s and 90s, there were more performances of my work in the Netherlands than there were in New York. I used to chat with Louis Andriessen a lot. About how important it is that you remain true to your original ideas for a piece. And about how essential it is to remain at the centre of society as a composer.'

Of the three Bang on a Can composers, Michael Gordon has probably remained the truest to the ideals of the *Hague School*. For example, his hardcore, multilayered *Trance* (1994) inundates its listeners with musical information served up by various groups of instruments weaving in and out of one another in varying metres and rhythms. It's a prophetic work that seems to predict the perpetual flow of information in our current digital age but is also a piece with recognizable traces of other *Hague School* composers, specifically Diderik Wagenaar and Louis Andriessen. A more recent example is Gordon's *Natural History* (2016) for choir, orchestra and indigenous American drummers – once again, we experience the repetitive patterns, the spatial setting and the compelling force reminiscent of a whirlpool.

Julia Wolfe's music exhibits a similar, inexhaustible energy. Wolfe grew up with funk, Motown and rock. She recalls, 'I grew up dancing to this music, I felt the freedom it gave me.' Virtually everything about Wolfe's music is a celebration of freedom. She's put together an impressive oeuvre based on pulsating rhythms, modal melodies, repetitive patterns and sudden explosions of sound – in many ways reflecting real and current social issues. A prime example is her pounding, plaintive requiem for the masses *Anthracite Fields*, which deals with the harsh working conditions in Pennsylvania's coal mines and earned her the Pulitzer Prize for Music in 2015.

Perhaps even more imposing is her composition *Steel Hammer* (2009) in which man and machine enter into a battle to the death. With pieces like these, Wolfe tackles themes based on universal dichotomies such as the individual versus the masses, vulnerability versus disregard for death, nature versus mechanization, oppression versus compassion ...

You don't have to look too far for social connotations in David Lang's compositions either. Here's just a selection of works from his impressive oeuvre with equally impressivesounding titles – *Prisoner of the State* (coming soon... 2019), *The Public Domain*, *Pay Me Now*, *Revolutionary Etudes*. Although Lang's music often explodes with unexpected crashes and laserlike melody lines (for example the evercurrent *Cheating, Lying Stealing* being performed at this year's Biennale), his works also have another side to them – introverted, tranquil, almost pining.

His *The Little Match Girl Passion* is deeply moving and justifiably earned him the Pulitzer Prize for Music in 2008. His song cycle *Death Speaks* has a haunting beauty to it – it explores fear of and desire for death. Lang explains, 'I always say, "Give me a theme and I guarantee I'll make it depressing." But it's never totally depressing. Even if Lang's music dares look despair straight in the eyes, a certain lucidity still pervades that forces a draw in the battle with the spectre of cynicism.

The Cello – Our Lyrical Conscience

And so, to the heroic role of the cello! All the previous editions of the Cello Biennale Amsterdam together prove that the cello's timbre and dramatic qualities are unprecedentedly rich, and as we've often heard, can be attributed a certain humanlike quality. An elegiac lament? A song of innocence and longing? A narrative melody in *parlando* style? The cello is the obvious instrument to use to fulfil all these requirements.

The same can be said when listening to Lang, Gordon and Wolfe's cello compositions. All three have composed several pieces for their own *inhouse* cellists – initially Maya Beiser and later Ashley Bathgate. It's interesting to note that all three composers attempt to uphold the role of the cello as something heroic, humanlike and plaintive, yet nonetheless also call this cliché into question.

Michael Gordon demonstrates this amply in his tragic *Light Is Calling*, written in the aftermath of 9/11. The cello's lyrical melody lines are gradually absorbed by a sucking, pulsating computercontrolled noise akin to the soul being sucked out of living prey by its soulless surroundings. Similarly, in Gordon's *Industry*, the cello's initial dulcet calls drown and erode in a maniacal frenzy of sound.

In Lang's *Cheating, Lying, Stealing* – a composition about mankind's corrupt and manipulative traits – the cello remains the only vibrant voice suggesting any shred or remnant of human conscience. In his *World to Come* – also written in memory of 9/11's victims – the cello's melody line is shrouded in an unmistakable veil of mourning.

His more recent composition for Maya Beiser, *The Day* (2016), strikes listeners in the Achilles heel of their soul. *The Day* – based on fragments of text from the internet – deals with crucial moments in a person's life: moments of pain felt, insight gleaned, destiny fulfilled, loneliness embraced ... in short, occasions on which the essence of life unfurls and reveals itself. Not surprisingly, *The Day* is a composition for cello and text with the cello once again acting as a conduit of our conscience – standing steadfast in its vulnerability.

While writing this article, David Lang, Julia Wolfe and Michael Gordon were still working on the compositions they'll be premiering at this year's Cello Biennale. Lang is creating a new piece for Harriet Krijgh and vocal artist Claron McFadden. Wolfe is writing a cello concerto for Jacob Koranyi and the Residentie Orkest. And Gordon is composing a work lasting more than hour for Cello Octet Amsterdam and a solo piece for Ashley Bathgate. This last piece will be performed several times in a specially designed concert house on the Muziekgebouw's quayside in which only a select group of listeners will be able to fit inside and hear Bathgate's intimate 'plea by cello'.

But what role will they be attributing to the cello this year? Thus, we come full circle, back to the commotion that Bang on a Can caused in 1987 and that's still echoing to this day. Echoes, however, that are increasingly being drowned out by tyrants – who shall remain nameless – casting a dark shadow across the world stage. The era when walls were being torn down is long behind us. Today, he who barks the loudest, he who espouses misogyny, he who fears the foreigner, he who builds walls between the USA and Mexico, between Israel and Palestine, ... rules the roost.

David Lang and Louis Andriessen once concluded in conversation together that as a composer you have to relate to society. This assertion is, today, more poignant than ever. But what power can you hope to wield as a composer in the face of currentday cynicism?

Bang on a Can has long since become a brand with the image of a bunch of hip characters composing swinging, pounding, sexy music. But that's *outwardfacing*. Over the years, its three cofounders have become increasingly *inwardlooking*. Minimalism, tranquillity and implosive consternation now increasingly set the tone for their work.

So what power are they attempting to channel in the pieces they're composing? What role will they attribute to the cello? What message will hit home the hardest? Will it be the *clenched fist* or the *whispered confidence*?

In the meantime – while they're busy composing, refining, erasing and experimenting on the other side of the pond – let us seek a modicum of wisdom from the *Tao Te Ching* ...

'... the weak are conquerors of the strong,

The pliable are conquerors of the rigid.

In the world, everyone knows this,

But none practice it.'

Tense times ahead indeed – inside and outside the Biennale! •



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Sun 21 Oct: Korgold|Deception
Mon 22 Oct: Boac All-Stars
Fri 26 Oct: CELLOFEST
Sat 27 Oct: Amsterdam
Sinfonietta

Julia Wolfe

Sat 20 Oct: Residentie Orkest
Mon 22 Oct: Boac All-Stars
Mon 22 Oct: With a Blue Dress on

The Power

of Music

&

The Cello's

Magic

by Carine Alders

Thirteen composers have written fifteen new cello pieces especially for this seventh edition of the Cello Biennale. The warmth, depth, versatility and virtuosity of this music is so inspiring, as are the personalities of the cellists for whom these pieces were written. Stop reading now if you're attached to some romantic notion of the composer seeking inspiration in solitude and then descending from his or her ivory tower with a ready-to-play masterpiece.

No one shatters this romantic notion quite as radically as Giovanni Sollima does. He's composed two pieces for the Holland Baroque concert that reflect on the old masters. Yet he's equally at home heading into underprivileged neighbourhoods and writing modern pieces on location. Do read Floris Kortje's intriguing interview with Sollima on page 4.

The creation of a new piece of music is often the result of chance encounters, past experiences and longslumbering ideas.

Wim Henderickx returned to an old love of his – Indian music – after meeting sarangi player Dhruva Ghosh. As the Antwerp Symphony Orchestra's artist in residence, Henderickx discovered that the orchestra was actually quite open to trying out new ideas. 'I know everyone pretty well now and have regular contact with all the orchestra's musicians. You'd perhaps think that someone who teaches composition would also know everything there is to know about composing music, but being an artist is about constantly taking risks. That's the thrill. I get on really well with Jean-Guihen Queyras, too – it was a great decision by the Biennale to put us two together.'

Up until now, Jacob ter Veldhuis (also known as Jabob TV) hadn't dared compose a cello solo, 'The more you lack the wherewithal, the less you can hide behind the notes. It freaked me out, but I had to get around to it sometime!' Johan Dorrestein suggested working together with Quirine Viersen.

A Peek Behind the Scenes

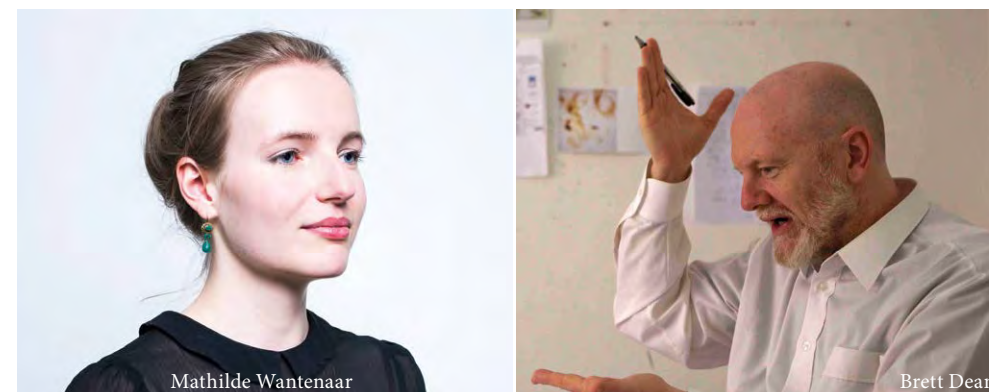
Ter Veldhuis explains, 'I really wanted to write a piece on one with a musician and to create something together in peace and quiet. I don't often do this because to be honest I don't want anyone nosing around behind the scenes. It's quite unnerving – I'm more a you-can-take-a-look-once-I've-finished type of person.'

If anyone were to react too enthusiastically before I'd finished, I'd think to myself, "What if I can't live up to their expectations?" And if they don't respond enthusiastically right away, I'd start doubting myself again, "What if I'm not good enough?" Quirine now works with me behind the scenes and has even become something of a composer herself!

For his piece, *Glaciers*, Ter Veldhuis found inspiration in the world around us today. 'Thirty per cent of the world's water is locked away in glaciers. They even left their mark on the Netherlands during the ice age and are part of a millennia-long geological phenomenon. That the glaciers are melting is tragic and irreversible – it plays constantly on my mind.'

Joey Roukens wanted to present a more meditative side, having recently written several highly rhythmical works. He made a deal with Cello Octet Amsterdam and Wishful Singing's musicians and singers very early on in the composition process, 'I wanted to know what their strengths and weaknesses were, and what they absolutely didn't want to perform.'

I didn't listen to their music too closely either, otherwise I'd have inhibited myself, but it's great that Cello Octet Amsterdam has since released a CD with music by Arvo Pärt and that Wishful Singing has been singing Gregorian chants. In terms of affinity, I'm certainly on the right track.'



Brett Dean had already exchanged thoughts with Alban Gerhardt without knowing that they were discussing a cello concerto. ‘About four years ago, I wrote a competition piece. Alban advised me to make it challenging without making it unplayable. When I started writing my cello concerto, I referred back to this particular competition piece – it had been based on a technique developed by Brian Eno and Peter Schneider. If you get a writer’s block while composing, pull out a card from a deck of inspirational cards with instructions such as ‘Listen to the silent voice’ or ‘Each line has two ends.’ I strung these cards into an abstract storyline. You’ll hear something of this approach in my cello concerto. And it became a totally different musical work.’

Keeping Her Options Open

Not everyone’s able to tell you about a new composition in its early stages. Mathilde Wantenaar likes to keep her options wide open, ‘If I’ve got an idea and start writing, the music – as often as not – then leads me in a totally different direction. Without lyrics, I just surrender myself to the notes themselves.’ She also likes to immerse herself in the world of musicians, ‘This is why I’m now studying vocals too. I want to be able to put myself in anyone’s shoes. There’s always a risk that your own limitations will have too much of an effect on your composition. One time, I tried blowing through an oboe’s reed – I thought I was about to die! I now really sympathize with oboists and hardly dare write anything for oboe anymore.’

The Australian composer Kate Moore is fascinated by the 31-tone equal-tempered organ designed by Adriaan Fokker and housed in the Muziekgebouw aan ‘t IJ since 2009. Its pure consonance is a source of inspiration for her new composition for cello quartet and *shadow instruments*. ‘I often seek inspiration in nature, but this time around it’s the organ’s sound itself that inspired me. When I hear Fokker’s organ modulate, I experience something akin to synaesthesia. It’s an amazing experience – I see colours flashing before me. Associations with rainbows gave me the idea to call my piece *Arc en Ciel*.’

Birds form another source of inspiration. ‘It wasn’t that long ago that I moved to Amsterdam. I live close to the zoo, near to its aviary. But in actual fact, you hear birdsong wherever you go in the Netherlands. Every morning, I hear a blackbird singing its heart out. It’s at the same time an incredibly sad and happy song that heralds the impending dawn.’

For Theo Loevendie, starting the process of composing *Celloquio* was tough going, ‘I clearly felt the pull of SaintSaëns’ dying swan. I often think of it for romantic cello music, but as a composer there’s little I can do with these associations. And of course, there’s the ever-indomitable Bach. Again, there’s little I can do with these associations for completely opposite reasons. So, it was tough. Until doublebass jazz solos came to my rescue. But composing jazz for the Biennale? It would only be kitschy, fake jazz. But it’s how I came up with the idea for tapping on the cello’s

body – a perilously avant-garde, 20th-century effect – but only a bang here and a tap there to seem just a little progressive, right? Nothing ventured, nothing gained ... so I used the tapping as a basis. But it ended up as more than just a tap here and a tap there – the piece begins with a full-blown tapping passage, which would probably drive more traditionally inclined cellists to despair. In terms of the composition process, the piece remained challenging to write because it’s nigh on cruel to force talented cellists – who’ve studied for years to master this string instrument – to perform as mediocre percussionists. This is why I felt compelled to give the bow a role as well and use pizzicati passages as a bridge between the two.’

On Home Turf

Although Mathilde Wantenaar is too busy these days to play cello herself, she’s still very familiar with the instrument. ‘My granddad used to build cellos for a hobby. We even managed to recover one of his cellos, but someone then had to play it. Guess who? Yours truly. I was so angry with my mum. I was already playing the violin, why didn’t she go play it herself? Nonetheless, I did think it was an incredibly beautiful instrument. I played both violin and cello for a while, but ended up just playing cello.’

Cellist Kate Moore likes to compose on her cello. ‘It’s something very close to my heart, it’s easier to get a feel for the music.’

Jacob ter Veldhuis loves the cello’s timbre, its versatility, its melodic expressivity, its voluminous sound. ‘A cello can span all registers – it’s always been my favourite sting instrument. The violin is a heavenly instrument too, but all its possibilities have now more or less been explored. The cello on the other hand still offers composers a whole world of opportunities.’

Julia Wolfe’s first composition was for two cellos and percussion. ‘I was in my early twenties and just starting out. I had the cellos snarl and scream and before I knew it I’d won another prize. I think the cello must have started appealing to me at a young age.’

Cellists Centre Stage

Musicians played a very important role in the choice of instrumentation for *Bang on a Can*’s composers David Lang, Michael Gordon and Julia Wolfe. And *Bang on a Can AllStars*’ cellists Maya Beiser, Wendy Sutter and Ashley Bathgate are the reason the cello plays such a prominent role in these composers’ works.

David Lang explains, ‘When we founded *Bang on a Can* in 1987, we envisaged a sort of meeting place for likeminded people. Listeners who wanted to be challenged, composers who didn’t want to be pigeonholed into any particular genre, musicians who were always looking for something new. When we established *Bang on a Can AllStars*, we didn’t care about a perfectly balanced mix of



instruments, we simply selected musicians whom we'd been working closely with for many years. Cellist Maya Beiser was one of these musicians. Writing for Maya, I've learned what's possible for cello and what's not.'

Julia Wolfe adds, 'I'm so grateful that I get to collaborate with so many fantastic cellists. The AllStars' three cellists – all women – are all utterly amazing and totally different. They've become my muses.'

Michael Gordon likes to compare the cello to the electric guitar and composed his new solo piece specially for Ashley Bathgate. It will be premiering during the 2018 Biennale. 'I intended it to be performed in a small, intimate setting such as a living room. I drew inspiration from a time when radio, openair concerts and CDs didn't exist. Music was something that was performed and enjoyed in the home. It's a series of short works that were inspired by guitarists ... blues guitarist B.B. King, surf guitarist Junior Brown and even a few heavy metal guitarists.' A small house has even been built on the Muziekgebouw's patio area just for these concerts to serve as Gordon's 'living room'.

Early & Contemporary Classical Music

Composing for cello is a relatively new direction for Joey Roukens. 'I've written string quartets before, but never a piece for cello in the lead role. I loved immersing myself in the cello's sound – it's often used to express romance. But *Angeli* didn't end up being overly romantic.

'In *Paradisum*' from the Requiem Mass forms the main text – neither heavy nor sombre, but consolatory, serene and meditative. Although it echoes early music, it's certainly not a pastiche. I tried to translate Renaissance techniques into a language of my own. It's turned out to be a sort of imaginary, dreamtup style of early music. I primarily have the cellos play in their higher register where they most closely resemble the human voice. It sounds like a choir – a consort of *violas da gamba* and then on top of this a female *a cappella*. The lyrics are ideal for rich, warm sounds and long, flowing lines, but I had to be careful not to let it become too kitschy or sweet and sickly. This is why I occasionally peppered my harmonies with striking dissonants.

All in all, it's a very different piece than many people are used to from me. It's quite nerve-wracking with such unusual instrumentation, you never know exactly how it's going to work out.'

Mathilde Wantenaar's roots also lie in tradition. 'The music the great composers wrote for us with their passion and dedication is what inspires me the most. You can borrow from the past, but as you progress things start to take shape and eventually become something new. I think it's important how you relate to tradition. "Innovation" has become such a buzzword these days, you hear it everywhere you go like some sort of mantra. It leaves me thinking, "So, what is innovation? What's the big deal?"'

A Momentary Flash of Magic

All our composers recall moments that the power of music played a particularly prominent role in their lives. Oftentimes, they literally felt this power coursing through their body.

Theo Loevendie recalls, 'An extreme example was a sort of outofbody experience – a long time ago during one of the first performances of Indian music in the Netherlands. It was an almost mystical experience. Other times, it's less extreme – without outofbody experiences – for example, when I'm listening to music, especially Bach. And not necessarily his *St. Matthew or St. John Passions* – even when listening to a cello sonata. And it doesn't have anything to do with religious feelings, but it's similar.'

Jacob TV continues, 'Music is intangible, metaphysical – it only exists in the moment itself. It's something quite miraculous – to think vibrations in the air around us can touch us so deeply. With the advent of the CD, I thought that background noise suppression would be an amazing advance, but I realized that attending a concert is actually where you hear real music. On several occasions throughout my career, I've had to contend with unfavourable conditions during a premiere. And then something special happens during the concert – that's the power of music. A magic arises between the performers and the listeners. The power of music unites us in that moment.'

Indian music gave Wim Henderickx a whole new perspective. 'A special moment for me was while listening to a twoandahalfhour raga played on a bansuri flute. I was teaching harmony, specializing in Wagner's harmonies, and was looking for new directions. This concert was the solution to my artistic crisis – the power of music had shown me a new path to follow. Moreover, music is a universal language that knows no boundaries and transcends cultures. Recently, music has become much more open and less 'pigeon-holed'. Nevertheless, I am and will always be a Western composer and never aim to imitate.'

Start 'Em Young

Brett Dean joined the Brisbane youth orchestra as soon as he had mastered the violin sufficiently to earn himself a chair. 'That was a defining moment for me. All the emotions that music can elicit – euphoria, sorrow, joy – it's simply amazing. We played Holst's *The Planets* and I felt the physical energy coursing through my body.'

Julia Wolfe also remembers how as a child she experienced the magic of music while dancing to an LP, 'I love visual arts, theatre and dance, but none of these strike a chord the way music does. I can't explain why, but music gets a far deeper hold on you. I stumbled in on a music lesson once when I was at secondary school – the teacher was out of this world. There'd always been music around me, but it had 'waited' until this particular moment to win my heart. I'd go insane if I couldn't write music.'



Theo Loevendie

Kate Moore

It's difficult for Mathilde Wantenaar to choose one particular occasion on which she experienced the power of music, 'My whole life's been filled with this power. I just marvel at it and simply let it guide me in my life. Once I wrote a song for the children of IJburg – an area in East Amsterdam – as part of a Dutch National Opera project. And then to hear all the children and their parents on the school playground singing my song. Wow! But even when I play Bach on my own at the piano, I hear all the voices of the fugue come to life ... it's an abstract phenomenon in the notes themselves. There are only twelve notes per octave and depending on how you weave them together, they can make you either happy or sad. It's marvellous!'

Wim Henderickx was originally a percussionist. 'I was only four or five years old and I already knew I was destined to end up in music. I never doubted what I wanted to do, not even at secondary school.' He also believes the power of music lies in communication, 'Music allows you to share your innermost human emotions without the need for words. Music transcends mere words.'

Henderickx is both proud and happy to be appearing at the Biennale with his student, Mathilde Wantenaar, 'I'd find it annoying if my students imitated my music, not for me, but for them. That's not the case with Mathilde, however, her music has absolutely nothing to do with mine and has its own authentic personality.'

Medicine

Kate Moore thinks the power of music is addictive, 'I have countless cherished memories, but a special one for me was when a member of the audience came up to me to tell me that he'd given a CD of mine to a sick friend of his. This friend had told him that my music had helped him get better. This is the ultimate power of music – the power to heal. Come to think of it, music actually is medicine. I want my music to have a physical, emotional and spiritual effect on people.' Joey Roukens adds, 'Music has the power to console us. Listening to music is an emotional experience, cathartic even.' David Lang also acknowledges music's power to help us communicate, 'Music helps people open up to communicating about the true essence of our humanity in a way that can't be expressed with words, language, knowledge, intelligence... it transcends these. However, it's not always a positive force. The power that singing and dancing to gospels together gives us is the same force that can incite a crowd to become violent. Music opens us up to a primeval power, but it's up to us to decide whether we channel this for good or bad.'

Concert agenda commissioned works

Brett Dean: Thu 25 Oct: Antwerp Symphony Orchestra

Michael Gordon: Sat 20 Oct: Night Concert, 19, 20 & 21 Oct: House Music

Wim Henderickx: Thu 25 Oct: Antwerp Symphony Orchestra

Ivan Karizna: Fri 26 Oct: Music from my Homeland

David Lang: Sat 27 Oct: Amsterdam Sinfonietta

Theo Loevendie: Fri 19 and Sat 20 Oct: National Cello Competition First Round

Florian Magnus Maier: Sat 22 Sep: Dr. Jekyll and Mr. Hyde

Kate Moore: Sat 27 Oct: Amsterdam Sinfonietta

Joey Roukens: Thu 18 Oct: Opening concert

Giovanni Sollima: Sat 27 Oct: Holland Baroque & Giovanni Sollima

Jacob TV: Tue 23 Oct: Four Cities

Mathilde Wantenaar: Thu 25 Oct: Antwerp Symphony Orchestra

Julia Wolfe: Sat 20 Oct: Residentie Orkest

Connection

According to Bang on a Can's composers, music's power to communicate and connect is not without its obligations. David Lang explains, 'Last year, I took part in a project that used 1,500 broken musical instruments, which were supposed to be for children to play on, but were lying unused in cupboards in schools around the country. There simply wasn't any money available to repair them.'

I composed a 'symphony for broken instruments' with an aim to bring people together and collect enough money to get them repaired. The music was amazing, but more importantly it united people in an attempt to solve their own problems themselves. The most moving moment for me was a cello without neck or strings. Players held its body in their arms and used the crippled cello as a percussion instrument. It reminded me of parents cradling their child in their arms.'

Julia Wolfe adds, 'We're living in confusing times. I can't just lose myself in my music and pretend there's nothing wrong in the world. Yet music also has the power to help people forget their misery. Making music together is beautiful and on occasion even democratic. Everyone's important, even the triangle player. This is why I prefer writing for ensembles.'

It's in times of hunger, like these, that we should allow music to nourish us. Music can also get certain issues onto an agenda. I've written music about coal mines and to this day, I still receive letters about this topic.'

Music can even reach more isolated groups of people who otherwise have little or no connection with the outside world. Bang on a Can has even created its own communitybuilding programme called Found Sound Nation. Michael Gordon explains, 'The premise for the annual OneBeat festival is to bring together musicians from nations that are in conflict with one another. Thirty musicians compose, rehearse and live together and then go on tour for two weeks.'

Under the motto, 'Music needs no visa', young musicians learn how to work together and organize workshops for underprivileged children. Each participant then drafts a plan to start a project in his or her home county. •

As a prelude to the Biennale, the **festival CELLO&FILM** will take place from 20-26 September in Eye Film Museum. Sat 22 September, **Florian Magnus Maier's** new composition for the 1920 film classic, *Dr. Jekyll and Mr. Hyde* will be premiered.



CELLOFEST 2018

Robert van Gijssel is a pop journalist for the Dutch newspaper De Volkskrant. He's noticed how cellists have been pushing the edge of the envelope in recent years and interviewed Raphael Weinroth-Browne (27) about this phenomenon: 'We're gonna be seeing the cello in a whole bunch of unexpected places!' by Robert van Gijssel

Lurking in an obscure corner of the YouTube archives is a fascinating video of an anonymous cellist called 'Apocanaut'. Shrouded in a monk's habit, he plays a solo from the doom metal classic *Dopesmoker* by American heavy metal band Sleep. The body of his six string, electric cello looks like a prop straight off the set of *Game of Thrones*.

It's not great, but the rendition is almost as terrifying as the original. Jagged and sharp like a chainsaw, the cello rips straight through your emotions – and your eardrums – just as heavy metal and rock guitars do. But in actual fact, it's not that odd that the cello is being used increasingly frequently for darker music genres with a high *specific gravity*.

And it's not a new phenomenon either; many of us still remember the Electric Light Orchestra's classic rock cellist Mike Edwards striking an emotional chord with his live Bachlike intermezzos and the cello that made *Eleanor Rigby* one of the most beautiful Beatles songs ever. In recent years, we've been hearing more and more cello, for example in AC/DC's *Thunderstruck* and *Highway to Hell*, and Led Zeppelin's *Whole Lotta Love*, performed by artists such as the Croatian duo 2CELLOS. And last, but by no means least, the *cellofication* of the Metallica oeuvre is being spearheaded by the astounding Finnish cello heavyweights from Apocalyptica who performed at the Cello Biennale in 2014.

Vitality

The Canadian cellist Raphael Weinroth-Browne descends deeper still into the musical depths, which in doing so seems to give his instrument an extra shot of adrenalin – as if it needed it! His performances at CELLOFEST – a parallel Cello Biennale programme organized in collaboration with Bimhuis – will be showcasing the instrument's vitality and heralding in a new era with Weinroth-Browne as one of its pioneers.

In his project *The Visit*, Weinroth-Browne – a classically trained and highly talented classical cellist – plays his cello to enchantingly and hauntingly romantic gothic rock with singer Heather Sita Black. Kamancello – a duo comprising Weinroth-Browne on cello and



BartolomeyBittmann



Mela Marie Spaemann



Eric Longworth



Svante Henryson



Kamancello



Morris Kliphuis



Tom Kliphuis



Sietse-Jan Weijers



Nesrine Belmokh

IranianCanadian Shahriyar Jamshidi on *kamanche* – interweaves not only several genres, but also ageold traditions and cultures.

Weinroth-Browne sees the cello as an actor who can play many roles and take on any number of identities. ‘The cello can express itself in melodies, but also in aggressive riffs,’ he explains. ‘It commands a whole spectrum of moods and textures ranging from enchanting beauty to hardcore, gutwrenching nonconformism. This is why the cello fits in so well with so many musical genres.’ According to Weinroth-Browne, it’s a understandable that the cello is being used more often for darker genres than for superficial, lighthearted pop tunes, ‘The cello has an infinite ability to sound genuinely mournful and distressing. Its delicate timbre speaks directly to the listener at an emotional level.’

Character Roles

What Weinroth-Browne means is that you can turn off your intellect because the cello generally strikes you right in your soul, whether it’s a Bach cello suite or a heavy metal ballad. And looking at the CELLOFEST programme, we do indeed find the cello cropping up in a wide variety of musical styles, or as WeinrothBrowne would say ‘character roles’. You’ll find the cello serenely accompanying a singersongwriter or boisterously interpreting unwieldy, improvised jazz riffs. You’ll hear the cello on its musical travels to Africa, passing through Spain on the way, and then on to the Middle East.

Weinroth-Browne thinks something quite special about the cello has been emerging or evolving over the past few years and this is good news for the profession and public alike. ‘There are several amazingly innovative cellists around who are taking the instrument in completely new directions. What’s really great is that the cello is relatively ‘unknown’ in popular music and crossover styles. Not like guitar or saxophone. This means there’s so much to explore, to discover and to experiment with. It’s virgin territory. As a progressive cellist, you can actually be really original, and I think a new generation of cellists gets this. They’re familiarizing

themselves with more musical styles than previous generations did, in part because there’s just so much available on the internet.’

And indeed, videos of Apocalyptica or 2Cellos’ hardcore cello performances do indeed provide plenty of food for thought. ‘Nowadays, cellists no longer grow up in the isolation of the classical music world and classical performance techniques. This bodes well for the instrument. Exciting times ahead. What’s more, I think we’re gonna be seeing the cello in a whole bunch of unexpected places!’

It’s also not that surprising that the cello of all instruments remained lodged in the classical music world for so long. The cello isn’t an instrument you just pick up and play – you need proper, and generally speaking, classical teaching. Leave a cello lying around in a train station and your average commuter isn’t going to stop and play a ditty on it as they perhaps would on ‘station pianos’, as commonly found at Dutch train stations. Anyone can string together a few neoclassical notes from a film soundtrack on piano with a little bit of practice. Try doing that on a cello! This is partly the reason the cello doesn’t just randomly appear in popular music because few if any multiinstrumentalists in the pop world are ever likely to just grab the cello for a refrain or two here or there.

According to Weinroth-Browne, the cello’s classical DNA means that *if and when* the cello is actually used, then it’s for good reason – to make a statement. Take the Canadian cellist himself for example. Weinroth-Browne (27) was born in Ottawa and studied cello at the conservatory in his hometown, soon becoming an extremely talented classical cellist, a highly soughtafter soloist and a formidable adversary at cello competitions.

Bollywood

While he was still studying, Weinroth-Browne made a point of accepting every job that was offered him as a paid cellist. Not only to earn an extra crust, but also to broaden his horizons. He ended up playing Bollywood music, heavy metal and pretty much everything in between.



He's accompanied spokenword performances and dived into free jazz improvisations and all the while he's never once forsaken his classical background, training and technique. Weinroth-Browne explains, 'A classical training gives you the foundation you simply need to be able to play the cello and make it do what you want it to do. The better you are across all its registers, in all its techniques and with all its sounds, the easier it is to express yourself in whatever musical style you choose, especially in improvisational music.'

But he also adds that the cello's natural habitat – the classical world – can also be quite inhibiting. 'If you spend too long studying classical pieces, you can become deaf or blind to other types of music.' It's all too easy to remain immersed in the great works of the classical and contemporary masters and to lose touch with the dynamic world of music around you and your classical bubble. 'If you want to play other styles of music, you've really got to familiarize yourself with them well and be genuinely interested in them. And preferably, hang out with musicians from other cultures, jam and improvise with them, and discover and make new music together!'

And this is exactly what Weinroth-Browne does. He's equally at home at a German gothic rock festival as he is on stage in a major concert hall. 'I've come to realize that I actually like standing with one foot in the classical and one foot in the nonclassical world and combining musical influences from these totally different worlds.' Weinroth-Browne isn't the only such cellist. The CELLOFEST programme is jampacked with classically trained cellists who have broken free of their classical shackles.

Mystique

At CELLOFEST, perhaps the most beautiful example of this new and adventurous, multicultural cello evolution is the *Kamancello* project – a duo that Raphael Weinroth-Browne formed with Shahriyar Jamshidi, an Iranian musician and composer who emigrated to Canada in 2012. In *Kamancello*, Weinroth-Browne blends his cello's sound with the mystical and anguished

sound of the *kamanche*, an old Persian string instrument that – with a little imagination – sounds like an ancient ancestor of the cello or *viola da gamba*. Last year, the duo released a wonderful debut album of improvised pieces in which the instruments chase and lead one another into uncharted territories.

Once again, typical of his craving for experimentation, Weinroth-Browne became fascinated with the *kamanche's* unpolished sound and simply couldn't wait to enter into a dialogue with this instrument, 'The *kamanche's* range is similar to that of the violin but has a very different timbre. It's raw and incredibly expressive. It forces you to listen, there's no escaping it. In quiet pieces, it 'rustles' and in its higher registers, it 'weeps' with lament and sorrow.' Weinroth-Browne discovered many similarities, as well as differences, between his instrument and the *kamanche*, but above all the wealth of musical possibilities that exist when forging a new path together 'hand in hand'. Both players were astonished with the results, even after a few sessions, 'The *kamanche* and the cello's respective rough and smooth sounds mixed beautifully. In their middle registers, the instruments blend almost indistinguishably, becoming one. But from a distance, the overall sound almost has an orchestral sound and weight.' *Kamancello's* music is reminiscent of a meditative journey through space and time, yet another new destination for the cello. Listen, for example, to their wonderful improvisation *Serpentine*, available on YouTube.

At CELLOFEST, we'll be accompanying the cello on its journey or at the very least getting a glimpse of what the cello's future holds in store. •

Children 'Safe & Sound'



by Christel Don

at the Cello

Cellist Fabienne van Eck has been working for Sounds of Palestine and Musicians without Borders on the West Bank (Palestine) for over ten years now. Every day, she teaches dozens of children and witnesses firsthand how music is giving them hope and selfconfidence, 'It gives children so much strength once they realize they speak a language that unites them with musicians from all around the world.'

You could equally call Fabienne van Eck (35) either a 'cellist with a mission' or a 'peace activist with a cello.' 'A peace activist ... my goodness!' responds Van Eck laughing on the other end of the line from Bethlehem. 'I think it's challenging enough if I succeed in just making a small difference in the daily lives of the children and their families around me.'

The cellist has been living on the West Bank, Palestine, where she teaches dozens of children music, for more than a decade. 'Most of them live in Palestinian refugee camps and are growing up in dismal conditions – poverty, poor housing and violence.' Peace seems a long way off, yet Van Eck is principally concerned with making the children's lives in this region just a little more bearable. She does so as part of an intensive education programme established by Sounds of Palestine, one of two organizations that Van Eck works for.

'The project started in 2012. Many of the kids I teach now I've known since I taught them in workshops when they were in nursery school. We mentor these kids until they're 18 years old, when – if they want to – they too can become trainers. But they can start as soon they go to nursery school and when they're six or so years old, they can start playing an instrument like the cello and get free music lessons playing in groups and an orchestra.

Van Eck explains how, '... several times a week after school, we pick the kids up from various local refugee camps and take them to a safe place for their music lessons. They also get a healthy meal and playtime outside between lessons. It's almost like family.'

Besides her work on the West Bank, Van Eck also teaches regularly 'on the other side of the wall' at the music school and at the Magnificat Institute in the old city of Jerusalem. Isn't



Fabienne van Eck

Cello Biennale invited Fabienne van Eck and eight children from Palestinian refugee camps to attend this year's Biennale. They'll be performing with the *Hello Cello Orchestra* in the Grote Zaal on Saturday, 20 October at 15.30. *Musicians without Borders* also works with the *Armonia Cuscatleca* youth orchestra from El Salvador, a project established in the heart of an area ravaged by gang warfare.

Cello Biennale also invited project initiator Pablo Mendez Granadino and six children from El Salvador to play with the *Hello Cello Orchestra* as well. If you'd like to find out more about Fabienne van Eck's work and *Musicians without Borders*, please come to 'Let's Talk: The Power of Music' in Bimhuis on Sunday, 21 October at 15.30.



Sounds of Palestine

that like two extreme worlds? 'You'd be surprised, all my pupils there are Palestinian too. The major difference is that I give private lessons there and their parents are more involved. On the West Bank, parents sometimes ask if their kids will be having sports lessons next year instead of music.' She laughs. 'Those parents haven't twigged yet that it's an intensive, long-term music education programme.'

Grounded

Van Eck works with all sorts of instruments during her lessons, but she often notices that the cello has a special effect on her pupils. 'For instance, there was this one boy with serious behavioural problems. His mother beat him and often didn't know how to deal with him. For a year, we tried teaching him violin. That didn't work at all. So, I sat him at the cello and surprisingly enough, he started to behave a lot better.'

How does she explain this? 'A cello helps you get grounded. You have to sit down, feet on the ground, cello between your legs and adopt a very stable stance. Children feel 'safe and sound' seated at the cello.'

Van Eck gives another example, 'When we were setting up this project in 2012, we were still holding afterschool lessons in the refugee camp itself, not in a safe location outside the camp like we do now. One day, the army stormed the camp during our lessons. One girl in our group panicked. I tried everything to calm her down – calling with her mother, talking to a social worker – but nothing helped. Then I put a chair next to mine and handed her a cello and a bow. I was flabbergasted, she simply took them and started playing with the rest of the group. Within half a minute, she was laughing and at the end of the day went home as happy as anything.'

It's difficult to say what the power of the cello is exactly. 'Maybe it has something to do with the cello's sound and because it resembles the human voice,' Van Eck suggests. 'I once had a pupil, a 64-year-old woman, who suffered from chronic pain. She used to take cello lessons because she was convinced it helped relieve her pain. I've never forgotten her explanation. She compared the cello's vibrations to those of human moaning and thought they caused a

painkilling hormone to be produced in her body. Whether that's true or not, I don't know, but she was totally convinced at any rate.'

A Universal Language

Van Eck thinks it's difficult to tell whether music really has that much of a healing effect on the children or not, 'Often, you can only process trauma once you're in *safe and sound* surroundings, and that's not the case for these kids. The army regularly storms the refugee camps, pupils have parents with problems and several even have family members or older siblings in prison for various dubious reasons.' One thing Van Eck knows for certain is that the music lessons give the children hope and bolster their selfconfidence, 'They learn a language here that sets them apart from others.'

In January, several members of the Philharmonie de Paris visited us here. That was a real eyeopener for our kids because they saw there were other people too making music. Then the penny dropped, 'So, it's not just Fabienne playing music here with us'. The outside world really existed for them at that point. It gives children so much strength once they realize they speak a language that unites them with musicians from all around the world.'

In addition to Sounds of Palestine, Van Eck also works for Musicians without Borders. 'This programme reaches about four thousand kids every year. It involves playing at schools and in hospitals, and working with children with special needs, e.g. deaf or traumatized children with behavioural problems. It's not so much about teaching these kids to play an instrument but providing them with a form of therapy. For example, one week I could be giving a workshop to four hundred children in a remote village and the next I could be training social workers to use music to help deaf children as part of their *Music as Therapy* programme.'

The two organizations each have their own particular approach, but they join forces on a regular basis, as Van Eck explains, 'We share instruments, premises, teachers and even an accountant.'

In Musicians without Borders' own words, it is their mission to bridge divides, connect communities, and heal the wounds of war using the power of music. The children receive positive, artistic experiences and get the opportunity to develop their own creativity and social skills. Projects are run by local music teachers and other volunteers. Approximately four thousand children participate in the various programmes organized throughout Palestine every year. For more information, please visit the Musicians without Borders website at www.musicianswithoutborders.org.

By providing weekly music lessons to children, Sounds of Palestine strives to bring about longlasting social change. Hundreds of children from the Aida, al-Azzeh and Dheisheh refugee camps in and around Bethlehem learn to appreciate and even play music themselves. Several days a week, they receive lessons in music theory, they learn how to play an instrument in groups and in an orchestra, they dance, and they sing in a choir. Currently, 100 nurseryschoolaged children attend workshops and 135 older children attend the afterschool education programme. For more information, please visit the Sounds of Palestine website at www.soundsofpalestine.org.

Irreplaceable

Oddly enough, as a teenager Van Eck used to secretly dream of working at a music school not all that different from the one where she now works. 'I had a Mexican girlfriend and we used to joke about opening a school in Mexico where she'd cook healthy meals and I'd teach cello. We were young and naïve but perhaps we felt even then that a traditional career in the music world was not my thing.' Yet it took quite a while before she embarked on her current path. It was 2006 to be precise, during the war with Lebanon. Van Eck explains, 'I was giving my firstever children's music workshop at a summer camp in South Hebron. This was the moment I came to the sudden realization that no one else was going to continue my work if I didn't continue it myself. Of course, there were many other volunteers, but no musicians.'

Does she ever feel that she's let the opportunity for a career as a cellist slip by? 'No!' she exclaims. 'Of course, I studied really hard in the Netherlands and wanted to be the best I could, but I always had this looming sense that I was *replaceable*. There were so many cellists just like me and even better.'

Meanwhile, over the past ten years, she's grown to become a key figure in various programmes at home in Palestine and abroad. This makes her virtually *irreplaceable*. 'That's also a risk,' admits Van Eck. 'We're attempting to get more people trained to do what I do to ensure continuity if I'm not around anymore one day.' However, this is proving difficult. 'I know the culture well, I speak the language and I know a lot about the ins and outs of society here.'

So, no worries for the time being, she's not about to go anywhere else, anytime soon. She laughs.

There's so much to do, but what would she do with €1 million? 'I'd buy a piece of land and build a school that we'd all fit into. Currently, with Sounds of Palestine, our classrooms are jampacked and during orchestra rehearsal I have to be careful not to swipe everyone's music off their stands while conducting.' •



BOOK & MUSIC THEATRICAL PERFORMANCE

'De familie Decibel woont in een violoncel'

How did this family end up there, and what are they up to? Find out in the picture book created by Micha Wertheim and Cristina Garcia Martin, commissioned by the Cello Biennale: *De familie Decibel*.

Micha additionally created a children's show titled *Spruce and Ebony*. To do this, he has spent the past few years taking cello lessons intensively with big names such as Mstislav Casals, Emanuel Harisson, and Zara and Beatrice du Pré. Just like in 'real' concerts, the children and their parents are expected to sit still and be quiet throughout the whole performance.

Micha is performing together with Fay Lovsky.

The book *De familie Decibel* and the *Spruce and Ebony* show are suitable for children of 4 years old and up. The book is published by De Harmonie, and can be purchased in higher end bookstores and of course at the festival's book market.

The show for young children *Spruce and Ebony* will take place three times during the Cello Biennale, in the Kleine Zaal:
Saturday, October 20 at 10.30 and 12.00
Tuesday, October 23 at 11.00



Roger Marie Bricoux

by Micha Wertheim

I'll never forget how Wallace picked up his music stand, gathered up his music from the floor, wedged his violin back under his chin and started playing again. The energy of his bowing was as equally unflinching and irrefutable as the shock that had just ripped through the dining hall seconds before. Without so much as a word, we followed suit.

It's often asserted that we acted like a bunch of imbeciles who kept on playing while the deck began tilting and water began pouring in. It's often said that we were so arrogant we simply didn't believe we'd perish. In reality, the exact opposite was true.

I don't think any of us really believed the stories they told us when we embarked, 'Unsinkable!' they said. Don't make me laugh. The notion that man can make something indestructible is so contrary to what we do. Or did, I should say. For that night we went down with the ship to the bottom of the ocean.

Maybe we could have survived if only we'd stopped playing and gone in search of a lifeboat. Or maybe not. But then we'd have had to have pulled others off our boat. You have to fight to survive.

We'd made the decision not to fight years earlier. We'd decided to 'live', not 'survive' – long before we ever became an ensemble. Anyone who wants to 'survive' goes into military service, politics or banking – all honourable professions – but we'd made a different choice.

But in reality, I wouldn't even dare to call it a 'choice'. I didn't choose to play cello because I was naïve or because I thought I could save the world – it wasn't actually a choice. My parents were musicians and if I hadn't drowned that night my children would have grown up to become musicians too.

I was making music long before I comprehended that you could even make decisions in life. It's perhaps because the choice had already been made for me that I grasped all too readily that making choices didn't mean you could alter your fate.

My teacher at the conservatory in Monaco compared music to the sea's waves. At a cursory glance, the sea doesn't appear to alter its form, but the closer you look you realize that no two waves are the same.

Every wave is different and thus the sea is constantly changing. Which is why a melody never sounds the same twice. He believed that playing an instrument was akin to sailing the seas in an as controlled fashion as possible.

To illustrate this particular point, he once laid my cello carefully on its back on the floor with its bridge and strings pointing upward. He took my bow by each end in both hands and paddled with it in mid-air as though my cello were a canoe.

'The only control we have,' he said 'is how we place the paddle in the water, how we attempt to balance the canoe on the sea's waves.'

Every stroke has an effect – even on the waves that hit the beach thousands of miles away long after we're dead and buried. But this doesn't mean we have any control over the sea. At best, you could assert that by paddling we at least have the illusion of control. And you could even go as far as to say that this illusion gives us the sense of balance that we need in order to avoid becoming overwhelmed by despair.

This way of thinking goes horribly wrong the instant people start to believe in the illusion. The instant they start truly believing that they've mastered the ocean.

This is the difference between making music and making noise. The difference between living and surviving. What we were doing when panic broke out in the dining hall was living, while everyone else around us was surviving. In essence, that's what we'd always been doing ever since we'd taken hold of our instruments – living, not surviving.

In that respect, the night of 15 April 1912 wasn't all that different to the night of 14 April 1912.

Continuing to play wasn't any particular act of heroism and certainly wasn't naivety. We were doing what we'd always been doing. Just as an iceberg always does what an iceberg does.

This short story appeared in the lastever edition (#15/#16) of the Dutch literary magazine *De Titaan*.



Nearly every day...

BACH&BREAKFAST

Six days of the festival start out the way any day should: with a light breakfast of freshly pressed orange juice, a warm croissant, and a cappuccino, followed by a performance of one of Johann Sebastian Bach's six cello suites. Every one of these is performed by a different grandmaster. Perfect for cello students, cello fanatics, classical music lovers, and people who like to 'catch' this just before going to work. The suites are performed by Matt Haimovitz, Harriet Krijgh, Jordi Savall, Kian Soltani, Arnau Tomàs, and Sietse-Jan Weijenberg. Breakfast is included in the ticket price. The buffet opens at 8:45!

MASTER CLASSES

What could a cello student want more than receiving a lesson from their idol? During the Cello Biennale, 36 cello students from all over the world travel to Amsterdam to play in master classes. The master classes are given by 12 grandmasters who themselves appear in performances at various occasions during the festival. Every master class is two hours and fifteen minutes long, and features three students getting a lesson. The students are accompanied on the piano by Noriko Yabe, Daniël Kramer, and Daniël Kool. The masterclasses take place on six days during the festival, in Bimhuis and the Kleine Zaal of the Muziekgebouw simultaneously.

TAKE FIVE

Five concerts at five o'clock with surprising and unique hour-long programmes: the Bang on a Can All-Stars, Jordi Savall with Tous les Matin du Monde, Nomads featuring Jean-Guihen Queyras

and the Atlas Ensemble, Kian Soltani with his Persian Ensemble Shiraz, and a special double bill of Roel Dieltiens with Flemish singer Willem Vermandere and Lidy Blijdorp & Friends.

PERFORMANCES FOR CHILDREN AND TODDLERS

For the youngest visitors of the Biennale, Micha Wertheim creates a children's performance in the Kleine Zaal, based on his new children's book *De familie Decibel* (The Decibel family). For children up to 6 years old and up, Cello Octet Amsterdam have their new performance *Cello Warriors*, a production by the Octet and Oorkaan which premieres during the Biennale in Bimhuis.

Only on Sunday:

WORKSHOP SOUNDLAB 'CELLO SPECIAL

A workshop in which you experience what it's like to play the cello, and create new music using SoundLAB instruments. You can dance to sounds from the KosmiX, and learn how to create your own piece of music with the sounds of the cello using a Loop Station. Want to find out more about SoundLAB? Go to <https://www.muziekgebouw.nl/jeugd/SoundLAB/>

Who: Children (7+) accompanied by adults

When: Sunday, Oct 21 - 13.00 to 14.30

Price: € 8,50 per participant

Where: Atriumzaal

Free extra events

Festival market and cello exhibits

The hall and foyer of the Muziekgebouw are filled with sounds made by instruments and bows by various cello and bow makers. The Cello Biennale enthusiastically supports the making of new instruments and bows, and the exposition at the festival is specially meant for makers of new instruments. In addition to the luthier exhibit, there are workshops where new instruments and bows are being worked on throughout the entire festival.

These are the luthiers who will appear at the Cello Biennale 2018: Stijn Van Aerschot, Erik Buys, Hans-Peter den Daas, Savine Delaporte, Camille Dolibeau, Tanguy Fraval, Guust Francois, Tobias Gräter, Andreas Grütter, Henk te Hietbrink, Stephan Krattenmacher, Gudrun Kremeier, Matthieu Legros, Urs Maechler, Thilde van Norel, Kai Thomas Roth, Saskia Schouten, Boris Sverdlik, Nico Plog, Jessica de Saedeleer, Jan Strumphler, Hendrik Woldring, Peter Zoon.

Comparing and the KlankKas

During the festival, there will be three moments where cellos and bows by different makers are played and compared. British master Colin Carr (Sunday, October 21, 12:45) and Viennese pedagogue and jury member of the National Cello Competition Reinhardt Latzko (Monday, October 22, 15:30) play and compare newly built cellos. On Friday, October 26, Mick Stirling and Sietse-Jan Weijenberg compare newly built bows in the Kleine Zaal.

On Foyerdeck 1 you can find the KlankKas: a glasshouse in which cellists can grow and

develop their sound. The KlankKas functions as a testing space for cellists, cellos, bows, and strings.

House Music

For the Dutch premiere of Michael Gordon's *House Music* for cello solo, a special house is built on the Muziekgebouw's terrace. The house fits a maximum of 30 people at a time, and every group gets to see an exclusive performance of the piece. Michael Gordon composed the piece, which is 60 minutes long, after a commission by Cello Biennale Amsterdam. American cellist Ashley Bathgate is performing the work four times.

Gordon: *'I intended it to be performed in a small, intimate setting such as a living room. I drew inspiration from a time when radio, open air concerts and CDs didn't exist. Music was something that was performed and enjoyed in the home. It's a series of short works that were inspired by guitarists... blues guitarist B.B. King, surf guitarist Junior Brown and even a few heavy metal guitarists.'*

There is a limited amount of 90 (complementary) tickets available. To find out how to get one, keep an eye on our Facebook page!



Hello Cello Orchestra (without borders)

On Saturday, October 20, no less than 140 children and teenagers will play together in this booming orchestra. For this performance, the *Hello Cello Orchestra* rehearsed new music specially composed for this event by jazz violinist and composer Tim Kliphuis. The soloist of the programme is Sietse-Jan Weijenberg, principal cellist of the Netherlands Chamber Orchestra.

This year around, the *Hello Cello Orchestra* is hosting 14 young cellists from the Palestinian refugee camp Ayda and from an area in El Salvador which is frequently terrorised by gangs. With the help of *Musicians without Borders*, they are able to travel to Amsterdam for a week, where they are introduced to the Cello Biënnale and to the Netherlands.

Students around the World

A lovely tradition by now: cellists from international conservatoires travel to Amsterdam, immerse themselves in the festival, and present themselves during the 12.45 lunch concerts in Bimhuis or at the pre-evening concerts at 19.00 in the Kleine Zaal.

This year's Cello Biënnale will see students from conservatoires in Rome, Vienna, Zürich, Freiburg, The Hague, Paris, Montreal, Barcelona, Beijing, and Geneva.

Stay tuned to the festival announcements and the website to find out about the final programme!

On stage

Oorkaan works together with top musicians to create performances for young children. In this workshop, the artistic director of Oorkaan, Caecilia Thunnissen, showcases the work she has done for a number of days with young cellists

following the Oorkaan Method, a unique method that presents music in a theatrical context for younger audiences.

To do this successfully, a performer needs more than a high level of playing on their instrument. To start, they need to perform the music by heart, not just as a soloist, but also as a part of larger ensembles. The new production *Cello Warriors* by Cello Octet Amsterdam and Oorkaan, which premieres during this year's Biënnale, is a great example of the Oorkaan Method and its results.

Introduction Evening Concert, October 25

Music journalist Saskia Törnqvist will give an introduction at 19.15 in the Grote Zaal, preceding the Thursday Evening Concert, which features two world premieres and one European premiere.

Exposition fantasy cellos

The Atrium is filled with Rob van den Broek's fantasy cellos. Using his broad experience within the creative and artistic field, and his knowledge and experience of the traditional making of string instruments, Rob van den Broek builds cello-like instruments. These instruments emphasize form over functionality.

Parool Cello Lounge

The best way to end a day at the Cello Biënnale and to meet the cello in its most versatile form is the Parool Cello Lounge. During seven evenings of the festival, part of the new Grand Café 4'33" is transformed into a lounge with live music, cocktails, and a relaxed atmosphere.

Let's talk The Power of Music

Let's talk

Musicians, musicologists, writers, and a scientist come together at four meetings in Bimhuis and the Kleine Zaal, to talk about the power of music and the power of the cello.

On the power of music in life and career

Friday, October 19, 15.30, Bimhuis

Doing nothing is not an option for Jordi Savall. He brings together Israeli, Palestinian, Turkish and Armenian, and Bosnian and Serbian musicians on stage. Bang on a Can composers Julia Wolfe and Michael Gordon compose about mine workers and 9/11, and Giovanni Sollima brings everything together with music. Saskia Törnqvist speaks about the power of music with the Artists and Composers in Residence of the Cello Biënnale 2018.

On the power of music in darker times

Sunday, October 21, 15.30, Bimhuis

After the Kosovo War, peace activist and choral director Laura Hassler founded *Musicians Without Borders*, dedicated to help heal the scars left behind by the war through music. Cellist Fabienne van Eck has been working for Musicians without Borders and Sounds of Palestine in the Palestinian refugee camp Ayda as a musical community worker and cello teacher for many years, and cellist Tjakina Oosting visits terminally ill people in hospitals to bring music to them. How do these people experience music? Johan Dorresteijn talks to them about these experiences.

On the influence of music on the brain.

Wednesday, October 24, 15.30, Bimhuis

LUDWIG, a collective of passionate musicians and creative thinkers, and neuro-musicologist Artur Jaschke explore the influence of music on the development of the brain. What does music do to the brains of people with dementia, or of people recovering from a medical procedure? What happens in your brain when you are listening to your favorite music?

Presented by Ingrid Geerlings flute, Aisling Casey oboe, Arjan Woudenberg clarinet, Geerte de Koe violin, René van Munster cello, and Jesse Faber bass clarinet.

On the magical power of the cello.

Friday, October 26, 16.00, Kleine zaal

What makes everybody fall in love with that one instrument, able to draw numerous people to the Muziekgebouw effortlessly for ten days? What is it about the shape, the sound, the colour? Why do we describe its sound as melancholy, that sound that so easily touches upon the emotions? Writer and programming specialist Mirjam van Hengel speaks with music scientist Henkjan Honing, poet and composer Micha Hamel, journalist Persis Bekkering, and writer and psychologist Anna Enquist. Cellists Geneviève Verhage and Maarten Mostert reveal inside experiences and perform fragments. An exploration of the cello's seductiveness!



An important part of the Cello Biënnale Amsterdam is the National Cello Competition. Talented cellists up to 27 years old from or studying in the Netherlands may present themselves to an international jury and audience throughout three rounds.

In the **First Round** on Friday, October 19 and Saturday, October 20, all the candidates will perform, among other works, *Celloquio*, a work for cello solo, specially commissioned by the competition and composed by the legendary Dutch composer Theo Loevendie.

In the **Second Round** on Tuesday, October 23, six selected candidates will perform – three in the morning and three in the afternoon – a programme of Debussy's cello sonata, a choice from Beethoven's variations over *Ein Mädchen oder Weibchen*, *Judas Maccabaeus*, or *Bei Männern welche Liebe fühlen*, a slow movement from a romantic sonata, either Reger (no. 3), Brahms (no. 2), or Strauss, and a modern work composed by *artist in residence* Giovanni Sollima.

The **Final Round** takes place on Friday, October 26. Three finalists will enter the stage to try and win the highest regard of the jury for their rendition of Robert Schumann's cello concerto in A minor, with the Conservatory of Amsterdam Symphony Orchestra led by Dirk Vermeulen.

In the first two rounds, the competitors will play with their own accompanists, or with the competition accompanists: Geneviève Verhage,

cello (Boccherini), Daniël Kramer or Daniël Kool, piano.

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

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

Prizes

First Prize: € 8.000,-
Second Prize: € 6.000,-
Third Prize: € 4.000,-
Incentive Prize: € 2.000,-
Audience Prize: € 1.000,-
Prize for the best rendition of the commissioned work: € 1.000,-

Two solo performances with orchestra

The winner of the First Prize is offered a solo performance with the Netherlands Philharmonic Orchestra on Sunday, January 19, 2019. In July 2020, the winner will perform Brahms Double

Participants:

Kalle de Bie (Netherlands)
Liesbeth Bosboom (Netherlands)
Carmen Bruno (Canada/Netherlands)
Irene Enzlin (Netherlands)
Tom Felgten (Luxembourg)
Miquel Garcia Ramon (Spain)
Eline Hensels (Netherlands)
Pieter de Koe (Netherlands)

Sara Novoselic (Croatia)
Renée Timmer (Netherlands)
João Valpaços (Portugal)
Simon Velthuis (Netherlands)
Melle de Vries (Netherlands)
Emma Warmelink (Netherlands)
Amke te Wies (Netherlands)

Concerto with the winner of the 2020 Oskar Back Competition, as soloists with the VU-Orchestra.

Sena Cello CD Prize

The Sena Cello CD Prize gives the winner the opportunity to record a (debut) CD. The prize is sponsored by Sena Performers.

Start in Splendor Prize

The winner of the Start in Splendor Prize receives the opportunity and the budget to develop their skills as cultural entrepreneur on a professional stage. The winner organizes and presents a concert for which they take up responsibility for the programme and the promotion, as well as the financial side. This prize is awarded to a competitor who did not only reach the Second Round, but also submitted the most interesting project plan.

Kronberg Academy Master Class Prize

This prize has been made available by the Kronberg Academy in Germany, and allows the three finalists to follow master classes at the Academy. The Kronberg Academy is an extremely selective academy for string players, focused on coaching international top talent. The Academy was born 20 years ago as a result of cello master

classes under the patronage of cellist Mstislav Rostropovich and Marta Casals-Istomin.

Gewa Cello Air 3.9

The three finalists of the National Cello Competition are each offered the prize winning cello case Cello Air 3.9 by Gewa Music.

Photoshoot with Sarah Wijzenbeek

The three finalists are each offered a photoshoot with photographer Sarah Wijzenbeek.

D'Addario Kaplan Strings

D'Addario has offered each participant of the National Cello Competition a set of Kaplan strings.

The National Cello Competition is sponsored by the Prins Bernhard Cultuurfonds, Sena, Brook Foundation, Stichting SEC, Stichting de Weille-Ogier, dr. Hendrik Muller's Vaderlandsch Fonds and J.C.P. Stichting.

The laureates of the National Cello Competition are invited to play concerts in various concert series all over the Netherlands.

Sat, October 27, 2018: Cello Coupé, Muziekgebouw

Wed, October 31, 2018: Lunch Concert, Kleine Zaal, Concertgebouw

Sun, November 18, 2018: Theater de Veste, Delft

March 16 to 21, 2019: Kamermuziekfestival Schiermonnikoog

Thu, March 21, 2019: Happy Bach&Breakfast in collaboration with 24Classics

Wed, May 1, 2019: Laureate concert in collaboration with Oskar Back and YPF, Muziekgebouw

May 2019: Start in Splendor, Splendor Amsterdam (for winner *Start in Splendor Prize*)

July 2019: Wonderfeel, festival performance

July/August 2019: Delft Chamber Music Festival, festival performance

August 2019: Grachtenfestival, festival performance

August 2019: Concert in Rising Stars, Zeister Muziekdagen

Fri, October 25, 2019: Sneak Preview Cello Biënnale Amsterdam 2020, Muziekgebouw

Sun, January 12, 2020: Recital, Oude Kerk Oosterbeek

Sun, January 19, 2020: Sunday morning concert with Nederlands Philharmonisch Orkest, Grote Zaal, Concertgebouw

Sun, February 23, 2020: Coffee concert, De Flint Amersfoort

Sat, July 11, 2020: Laureate concert in collaboration with Oskar Back and the VU-Orkest, Muziekgebouw

October 2020: Concert at the Cello Biënnale Amsterdam 2020, Muziekgebouw

Season 19/20: Recital, De Goudsche Schouwburg

Laureates are also invited to play in house concerts for friends of the Cello Biënnale.



Jordi Savall

19.30, Entreehal
Opening
of the Cello Biënnale
Amsterdam 2018

20.15, Grote Zaal
Opening concert

Kian Soltani cello
Ashley Bathgate cello
Giovanni Sollima cello
Nicolas van Poucke piano
Hespèrion XXI:

Jordi Savall viola da gamba and direction
Pedro Estevan percussion
Andrew Lawrence-King harp
Rolf Lislevand theorbo and guitar
Tineke Steenbrink harpsichord
Caroline Kang cello
Mirko Arnone theorbo

Cello Octet Amsterdam: Sanne Bijker, Claire Bleumer, Rares Mihailescu, René van Munster, Alistair Sung, Esther Torrenga, Geneviève Verhage, Lieselot Watté

Wishful Singing: Maria Goetze, Marjolein Stots, Indra van de Bilt, Anne-Christine Wemekamp, Marjolein Verburg

Students of the Accademia Nazionale di Santa Cecilia
Members Nederlands Philharmonisch Orkest

Robert Schumann (1810-1856)
Adagio and Allegro in A flat major, opus 70 (Soltani)

Joey Roukens (1982)
*Angeli** (Cello Octet Amsterdam & Wishful Singing, world premiere)

Antonio Martín y Coll (1650-1734)
Diferencias sobre la Folia (Savall)

Diego Ortiz (1510-1570)
Romanesca & Passamezzo

Anonymous
Canarios (improvisations)

Antonio Valente (circa 1520-1581)
Gallarda Napolitana en improvisations

interval

Michael Gordon (1956)
Industry (Bathgate)

Giovanni Costanzi (1704-1778)
Sonata in G minor (Sollima)

- *Cantabile*
- *Allegro*
- *Presto*

Frank Zappa (1940-1993)
Wild Love (Sollima)

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

The Opening Concert

This Cello Biënnale's opening concert is set to be a scintillating spectacle. It's going to be a rollercoaster ride showcasing not only the cello's versatility, but also the diversity of our cellists' virtuosity. Kian Soltani – currently one of the world's most talented cellists – will be opening this seventh edition with Schumann's romantic *Adagio and Allegro*. A step in the evolution of the horn – namely the advent of the valve – had lent this instrument far greater versatility. This so inspired **Schumann**, he wrote this piece specially for horn. Within a day, his manuscript was complete. His beloved wife, Clara, enthusiastically wrote the following entry in her diary, 'A magnificent piece, fresh and passionate, just what I like!' Schumann's publisher urged him to write a version for cello and piano, which he did immediately.

No Biënnale would be complete without the Cello Octet Amsterdam – an ensemble that has graced us with their presence since the very first edition. **Joey Roukens** wrote *Angeli* (‘Angels’) specially for them. ‘Recently, I’ve been composing several energetic works, but there’s a serene, more spiritual side to me, too. I think the ability to offer comfort is the greatest power music has to offer.’ During discussions, an idea arose to combine the Cello Octet with the fivepart female *a capella* Wishful Singing. Roukens selected two passages from the *Requiem Mass*'s comforting ‘In Paradisum’ (‘Into Paradise’) and used the cello's higher register to emulate the human voice. Jordi Savall is our artist in residence and with Hespèrion XXI he'll be performing *Folias & Canarios* – traditional early music from Spain and Latin America. In the 16th century, musicians loved improvising around a familiar theme. Spanish *folias* were particularly popular, as they allowed for endless variations rooted in a repetitive bass theme. In the same period, *canarios* – dances from the Canary Islands – were also becoming more popular. Savall brings the 16th century art of improvisation vividly back to life.

Bang on a Can cellists Ashley Bathgate will then catapult the audience back to the here and now with **Michael Gordon's** *Industry*. In 1992, Gordon drew inspiration from the Industrial Revolution, imagining an enormous, steel cello – as big as a football pitch – floating in mid-air. He used stateoftheart methods of communication (at least for early 90s' standards) to compose this piece in collaboration with cellist Maya Beiser – faxing his sketches and playing his compositions to her over the telephone!



Ashley Bathgate

Our second artist in residence Giovanni Sollima concludes with a taster of his fellow countryman **Giovanni Battista Costanzi's** compositions. This 18th century virtuoso cellist from Rome was nicknamed ‘Giovanni del violoncello’ (‘Johnny Cello’) at an early age by virtue of his exceptional skills and youthful energy. He first developed the *thumb position* to facilitate playing notes in the cello's highest register. His *Sonatas in G* take cello playing to heights deemed extreme even by today's standards and its broken chords – though commonplace at the time for violin – were new for cello. Yet their virtuosity remains subordinate to one thing – expressivity. •

10.00-16.00, Grote Zaal
NATIONAL CELLO COMPETITION

ANTHONY CELLO CONCURSUS
First Round

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

Luigi Boccherini (1743-1805)
Sonata in A major, G13
- *Allegro moderato*
- *Largo*
- *Allegro*

Theo Loevendie (1930)
*Celloquio for cello solo** (world premiere)

Frédéric Chopin (1810-1848)
Cello Sonate in G minor, part 2 and 3: Scherzo and Largo

Gabriel Fauré (1845-1924)
Papillon

15.30, Bimhuis
LET'S TALK

The Power of Music I

Musicologist **Saskia Törnqvist** talks with **Jordi Savall**, **Giovanni Sollima**, **Michael Gordon** and **Julia Wolfe** about the power of music in their lives and career.

17.00, Huiskamer
House Music

Michael Gordon composed a new piece for cello solo, specially for the Cello Biënnale. The composition is meant to be performed in a living room, so a small house was built on the terrace of the Muziekgebouw, which allows a maximum of 30 listeners to attend each performance.

Ashley Bathgate cello
Michael Gordon (1956)
*New work*** (world premiere)

17.00, Kleine Zaal
Music for Galway:
Discover Cellissimo

From April 25 - May 3 2020 a new festival will take place in Ireland as part of **Galway 2020**, European Capital of Culture. The festival presents itself for the first time at the Cello Biënnale in word, music and video with Artistic director and pianist **Finghin Collins** and cellists **Marc Coppey** and **Christopher Ellis**.

19.00, Kleine Zaal
Students around the World

20.15, Grote Zaal
Nederlands
Philharmonisch
Orkest

Giovanni Sollima cello
Anastasia Kobekina cello
Victor Julien-Laferrière cello
Nederlands Philharmonisch Orkest
Alexander Joel conductor

Giovanni Sollima (1962)
Antidotum Tarantulae XXI, Concerto for two cellos and orchestra (Sollima and Kobekina)

Presentation of the Anner Bijlsma Award to Giovanni Sollima

interval

Antonín Dvořák (1841-1904)
Cello concerto in B minor, opus 104 (Julien-Laferrière)
- *Allegro*
- *Adagio ma non troppo*
- *Finale: Allegro moderato*

20.30, Bimhuis
CELOFEST 2018
The Visit

Raphael Weinroth-Browne cello
Heather Sita Black voice

BartolomeyBittmann

Matthias Bartolomey cello
Klemens Bittmann violin, mandola

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

** This work was commissioned by the Cello Biënnale Amsterdam with financial support from the Amsterdams Fonds voor de Kunst.



Giovanni Sollima



Anastasia Kobekina



Victor Julien-Laferrière

National Cello Competition – First Round

The cellists participating in the first round of this year's National Cello Competition (NCC) all qualified having first performed in a preliminary round. On 27 June, they played extracts from various Bach cello suites, as well as Dvořák's popular *Rondo in G* and 'Scherzo' from Max Reger's *Suite No. 3 in A minor*. During the preliminary round, the jury – Monique Bartels, Reinhard Latzko, Sven Tepl and Jan Ype Nota – selected the most suitable participants to perform at the Cello Biennale.

The programme for the first round includes music spanning four centuries and wouldn't be complete if it didn't include music by **Luigi Boccherini**. He had mastered the cello by a very young age and was only 13 years old when he made his solo debut playing a cello concerto. It's believed that he studied cello in Rome under Giovanni Battista Costanzi – one of the most prominent cellists of the era. In 1770, Boccherini moved to Madrid to work under the royal patronage of Infante Luis Antonio of Spain who commissioned him to compose three collections a year each consisting of six pieces. His *Sonata in G* dates from this period. Boccherini's music is often dulcet, elegant and graceful, which posthumously earned him the sobriquet 'Haydn's Wife'.

The first-ever piece performed at the very first Cello Biennale in 2006 was **Theo Loevendie's** *Zeybek*. Twelve years later, he has composed a new piece especially for the NCC and provided the following insights, 'In the 19th century, the cello was primarily

viewed as a melodious instrument – and quite rightly so – but in *Celloquio* I've endeavoured to highlight rhythmical aspects instead. It's not its cello technique that makes this piece difficult, it's tapping its body with absolute rhythmic precision that's so tricky. It demands that the cellist switch frequently and rapidly between *arco*, *pizzicato* and *tapping*. If he or she fails to tap rhythmically, then it defeats the whole purpose.'

Few classical music lovers associate **Frédéric Chopin** with the cello, but cellists know full well that 'Largo' from his *Sonata in G* is one of the most moving pieces ever written for cello and piano – the cello being the only instrument for which Chopin composed solo works other than piano. This exception is no doubt due to the composer's intimate friendship with cellist Auguste Franchomme. Anner Bijlsma referred to this sonata as 'a conversation between two old friends'. It will be up to the young cellists performing to bring this 'conversation' back to life.

The challenge in **Gabriel Fauré's** *Papillon* is of a very different order. Fauré composed this virtuoso piece at the request of his publisher to juxtapose his successful *Élégie* and it was this publisher who came up with its name, *Papillon*, most probably with a view to boosting sales. Fauré wasn't particularly bothered and wrote, 'As far as I'm concerned, you can call it *Dung Beetle* if you like.' The piece is reminiscent of Rimsky-Korsakov's *Flight of the Bumblebee*, which was written fifteen years later. •

The Netherlands Philharmonic Orchestra

Antidotum Tarantulae XXI sounds undeniably contemporary with its stamping rhythms, prominent percussion and oftentimes caricatural brass passages, yet **Giovanni Sollima's** concerto for two cellos and orchestra is interwoven with countless references to the past. Sollima wrote, 'I feel the past as a magnetic center that is sending out signals.' Although he was fully booked as a cellist at the time, he started composing this piece in 2014 at the request of conductor Riccardo Muti who thought it would be a good idea to pair up his fellow countryman and friend with YoYo Ma. He recounts, 'Writing music while traveling, has its pros and cons: on one hand, new places, spaces, faces, smells, cultures, languages influence the writing but it doesn't always work. On the other hand, the traveling dangerously divides the different phases of composition, and this happens to me more and more often. In the case of this piece, the time between the sketch of a fragment and the final draft of the score, annotating and archiving a number of sketches, without order, while playing some Haydn or Schumann cello concerto, made a bit of chaos for a few months, but for a strange reason, I felt that I wanted to follow this route without a clear destination, almost improvising.'

The result is a mix of references to Italy in earlier centuries and *tarantism*, a form of hysterical dance style originating from Salento and first documented in the 11th century. According to myth, dancing hysterically served as an antidote to the bite of the tarantula. Sollima interwove baroque bass lines and references from 15th- and 16th-century Italian composers' works into the concerto in which the Renaissance polymath and Jesuit scholar Athanasius Kircher does battle with tarantism.

A musical rebus by Leonardo da Vinci provides a common thread throughout and also forms the warp and weft for a set of variations in the last movement.

Using the solfeggio syllables *re, mi, fa, sol* and *la*, Da Vinci wrote an ingenious love sonnet, 'amore solo mi fa remirare, sola mi fa sollicita, sola mi fa sperare, amore mi fa sollazzare' ('Only love makes me remember, it alone fires me up, it makes me hope, love amuses me').

Whereas Sollima succeeds in getting the cello to sing in its higher register, Dvořák – in his own words – had to make do with soloists who at best simply squeaked. Dvořák didn't really think the cello was suitable as a solo instrument, but this perhaps had something to do with the fact that 19th-century orchestras were becoming steadily louder. While in America, however, he changed his mind about the cello. The story goes that he announced over the deafening roar of Niagara Falls that he wanted to write a piece in B minor, which ultimately was the key he chose for his cello concerto. A more probable story is the influence of attending a performance of American composer Victor Herbert's cello concerto.

While Dvořák was putting pen to paper in New York, he received a letter from Bohemia informing him that his first love, Josefina Čermáková, was seriously ill. As a tribute to Josefina, he included a quote from her favourite song in the third movement's slow passage. Not long after, Josefina died and once back home in Bohemia, he decided to compose a rather unorthodox ending. Instead of a virtuoso cadenza, he has the cello sing a love duet with the violin. He wrote, '... the *finale* concludes with a gradual *diminuendo*, like a sigh, reminiscent of the first and second movements. The solo cello *diminuendo*s to a *pianissimo*, only to crescendo once again, leading into several bars of an orchestral *tutti*, bringing the piece to a tempestuous conclusion.'

And to address balance problems, he had the cello accompanied by various sections of the orchestra. •



CELLOFEST 2018

The Visit creates a fairytale-like soundscape that seems to tell us about early medieval times as well as about faraway galaxies. Young Canadian cello virtuoso Raphael Weinroth-Browne and singer Heather Sita Black present their highly acclaimed album *Through Darkness into Light*.

BartolomeyBittmann. When the Cello Biennale introduced the completely unknown (at the time) Austrian jazz-rock duo BartolomeyBittmann for the first time in 2016, something immediately became clear: this duo would become huge. The energy, perfection, and virtuosity of cellist Matthias Bartolomey and violinist and mandola player Klemens Bittmann, and especially their own catchy jazz-rock compositions immediately won them the audience's unconditional fondness.

10.00-12.30, Grote Zaal
NATIONAL CELLO COMPETITION

HELLO CELLO **contours** **First Round**

(continued from Friday 19 October)

10.30 and 12.00, Kleine Zaal
SHOW FOR YOUNG CHILDREN (4+)

HELLO CELLO **Spruce and Ebony**

after Micha Wertheim's new book for small children, *De familie Decibel*
Micha Wertheim and **Fay Lovsky**
The Decibel family lives in a cello. How this family ended up there, and what they're up to, remains a huge surprise. But one thing is absolutely certain: children age 4 and above can participate...

11.30, Huiskamer
House Music

Michael Gordon composed a new piece for cello solo, specially for the Cello Biënnale. The composition is meant to be performed in a living room, so a small house was built on the terrace of the Muziekgebouw, which allows a maximum of 30 listeners to attend each performance.

Ashley Bathgate cello
Michael Gordon (1956)
*New work** (world premiere)

13.45, Foyerdeck 1
NATIONAL CELLO COMPETITION
HELLO CELLO **contours** **Announcement contestants second round**

14.00, Bimhuis
FAMILY PERFORMANCE (6+)

HELLO CELLO **Cello Warriors**

A production of Oorkaan and Cello Octet Amsterdam

Cello Octet Amsterdam: Sanne Bijker, Job Greuter, Rares Mihailescu, René van Munster, Alistair Sung, Eduard Ninot Roig, Geneviève Verhage, Susanne Rosmolen

Josephine van Rheenen, Jochem Stavenuiter, Pim Veulings choreography
Caecilia Thunnissen, Sanne Bijker artistic direction

Erin Coppens dramaturgy
Sanne Oostervink scenography

Tim van 't Hof light
How does courage sound? Do you know the eight Cello Warriors? They are flexible, strong and they are pretty good at sleight of hand. Armed with their cello and bow they go into battle and conquer everyone's heart.

16.15, Grote Zaal
HELLO CELLO **Hello Cello Orkest**

160 children and young people from all over the country play together with children from the West Bank and from El Salvador in the Hello Cello Orchestra

Tim Kliphuis composer/conductor
Sietse-Jan Weijenberg cello

17.00 uur, Kleine Zaal
Music for Galway: Ontdek Cellissimo

From April 25 - May 3 2020 a new festival will take place in Ireland as part of Galway 2020, European Capital of Culture. The festival presents itself for the first time at the Cello Biënnale in word, music and video with Artistic director and pianist **Finghin Collins** en de cellists **Giovanni Sollima, Marc Coppey** and **Christopher Ellis**.



Hello Cello Orkest



Sietse-Jan Weijenberg



Micha Wertheim



Tim Kliphuis



Cellokrijgers 69

* This work was commissioned by the Cello Biënnale Amsterdam with financial support from the Amsterdams Fonds voor de Kunst.



Kian Soltani



Jakob Koranyi



Cello Octet Amsterdam

19.00, Kleine Zaal
Students around the World

20.15, Grote Zaal
Residentie Orkest

Jakob Koranyi cello
Kian Soltani cello
Cello quintet: Anastasia Kobekina,
Matt Haimovitz, Narek Hakhnazaryan,
Giovanni Sollima, Kian Soltani
Antony Hermus conductor

Carlo Gesualdo (1566-1613)
Tu piangi, o filli mia (Cello quintet)

Giovanni Valentini (1730-1804)
Sonate in G minor (Cello quintet)

Julia Wolfe (1958)
*Cello concerto** (Koranyi, world premiere)

interval

Edward Elgar (1857-1934)
Cello concerto in E minor, opus 85 (Soltani)
- *Adagio-Moderato*
- *Lento-Allegro Molto*
- *Adagio*
- *Allegro-Moderato-Allegro, ma non troppo*

* This work was commissioned by the Cello Biënnale Amsterdam and the Galway Cello Triënnale 2020, Cellissimo with financial support from the Eduard van Beinum Stichting and the Amsterdams Fonds voor de Kunst.

20.30, Bimhuis
CELLOFEST 2018
Mela Marie Spaemann
Mela Marie Spaemann cello, voice

NES
Nesrine Belmokh cello, voice
Matthieu Saglio cello, sampler
David Gadea percussion

23.30, Grote Zaal
Night Concert
Cello Octet Amsterdam: Sanne Bijker, Claire Bleumer, Rares Mihailescu, René van Munster, Alistair Sung, Esther Torrenge, Geneviève Verhage, Liselot Watté

Michael Gordon (1956)
*Nieuw werk*** (world premiere)

** This work was commissioned by the Cello Biënnale Amsterdam, Cello Octet Amsterdam and November Music with financial support from the Amsterdams Fonds voor de Kunst.

Residentie Orkest

Carlo Gesualdo's life history (1566–1613) reads like something out of a thriller. Love and death were inextricably intertwined for this Italian composer. When he caught his wife and her lover together, he murdered them both in a fit of rage. Pain and passion were also two sides of the same coin in his compositions. References to pain and death in madrigals from the turn of the 17th century were code for love and sexual ecstasy. Gesualdo was highly skilled at voicing these tormented emotions. The text from *Tu piangi, o Filli mia* reads, 'You weep, oh my Phyllis, and think thus to quench that ardent flame which so sweetly, does inflame me. But ah, such tiny tears do make my heart the more aroused with burning ardour.' Tears go hand in hand with slowmoving minor chords, their semitones chafing to create a woeful lament. But the ardent flames nonetheless betray a furtive arousal.

Giovanni Valentini (ca. 1582–1649) too composed fivepart madrigals and motets. He made his first appearance in the annals of history, when he was appointed as the organist to the court in Warsaw in 1604. Fifteen years later, he became the imperial organist in Vienna where he made a name for himself as the court Kapellmeister, a choirmaster and a prolific opera composer. There are several reasons why four centuries later he's virtually unheard of, but none of these reasons have anything to do with the quality of his music. His music was never published while he was working as the court Kapellmeister, perhaps to ensure his works' exclusivity for the emperor. Moreover, as an Italian working in Vienna, it's likely that he would have been relegated to the sidelines by later Austrian musicologists in their nationalist fervour. In his *Sonata à 5 in G minor*, Valentini experimented as Gesualdo did with chromaticism and alternated between solemn chord progressions and lively rhythmical passages.

According to **Julia Wolfe**, all her concertos are rather unorthodox. Her *Cello Concerto* will certainly be no different. She's previously written works for accordion and orchestra, string quartet and orchestra, and body percussion and orchestra. Cello Biennale asked her to compose a cello concerto for Jakob Koranyi – an equally imposing personality. 'Cello and orchestra might seem very traditional, but it'll be anything but,' the Bang on a Can composer explains on Skype. 'As far as I'm concerned, my compositions for orchestra and those for our Bang on a Can AllStars are one and the same. I'll be using all the experience I've gained with the AllStars. It's not as though I suddenly put on another hat to compose for orchestra. Music's music.'

I do have a few groovy, wild cello licks in mind, however ... and I think it'll be intriguing to combine Jakob Koranyi's and my worlds.

Edward Elgar was so utterly devastated by the outbreak of World War I that he composed far less than usual for the four years of its duration. He even considered quitting writing music altogether. One morning, while convalescing from a painful tonsillectomy, he asked for a piece of paper and a pencil. He had music in his head that he needed to get out. Several weeks later, Elgar moved into his second home in the countryside of South England. That spring was wonderful, but at night he could hear heavy artillery fire over the English Channel. He wrote to a friend stating, 'I really can't work with these dark clouds hanging above our heads.' It wouldn't be until the end of that summer that he'd have his piano shipped down from London and he'd start composing again. Finally, he'd found a purpose for the melody he'd scribbled on that piece of paper at the hospital, often getting up at five o'clock in the morning to work on his cello concerto. Its première in October 1919 was a washout – due to insufficient rehearsal time – but it was readily apparent that his work was indeed a masterpiece. The opening melody was always with him. Feebly attempting to whistle it on his deathbed, he said to a friend, 'If ever you're walking on the Malvern Hills and hear that, don't be frightened. It's only me.' •

Night Concert – Cello Octet Amsterdam

Michael Gordon – one of the three Bang on a Can composers – thinks the cello is a miracle, 'I met a cello maker once when I took my daughter's bow in to get it fixed. All the instruments were lying open, held together with little more than a seam of glue. I asked him how it was possible that such a delicate instrument – little more than a few pieces of wood – could withstand the force and energy with which people played the instrument. If you read up on the history of the cello, you'll soon discover there've been several designs – each region having its own particular version. The modern cello has evolved over several centuries of experimentation. You can sense this.' In Bang on a Can's works, the cello plays a role comparable to that of electric guitar. Gordon explains, 'They have roughly the same range and can be used as the bass line or a higherregister instrument. But the cello leads and carries the music.'

Cello Octet Amsterdam has premièred over seventy pieces since they were established in 1989 – most of them written specially for the ensemble. They've also been at every single Cello Biennale. Michael Gordon was asked to compose a new piece for this seventh edition and in doing so he joins a long list of distinguished composers who have written for the octet – Iannis Xenakis, Sofia Gubaidulina, Arvo Pärt, Theo Loevendie, Terry Riley, Philip Glass ... Gordon's already composed several major works for homogenous ensembles, e.g. *Rushes* for seven bassoons and *Amplified* for four electric guitars. 'These works all last an hour – it looks as though this is the start of a series. I view these compositions not so much as musical pieces, but rather as sculptures.'

Nowadays, most people listen to music with headphones on. Amplified sound comes from two sound sources. Even with an orchestra on stage, the sound comes from one direction. With eight cellos, I had the opportunity to play with the direction from which the sound emanates.'

Gordon endeavours to make his music three dimensional in much the same way as the Italian renaissance painter Giotto's characters appear to leap off the canvas. 'I think about where the sound's coming from, the music's always in motion. It's going to be ritualistic, something in which you could live, as it were, and where the music builds its own architecture.'

The Muziekgebouw's *Grote Zaal* will even be reconfigured especially for this unusual performance. For example, the seating facing the stage will be removed.

You're cordially invited to visit Gordon's 'cello cathedral' – the concert starts at midnight! •

CELLOFEST 2018

German cellist **Mela Marie Spaemann** writes and performs intimate pop songs that stick to the mind long after they've ended. A young top talent, she studies with the best pedagogues, is winning prizes, and gets opportunities to perform as a soloist with various European orchestras. But in addition to that, Mela, her cello, and her loopstation make a one-woman band. She presents her own songs in a dreamy style, combining jazz, soul, and a touch of classical music.

NES is the Spanish-French jazz-blues formation of singer and cellist Nesrine Belmokh, cellist Matthieu Saglio, and percussionist David Gadea. Nesrine sings like a combination of Billie Holiday, Fairuz, and Caro Emerald, and plays the cello fantastically. As the singer, Nesrine is the frontlady of the band. She leaves most cello playing to French cellist Matthieu Saglio, who effortlessly assumes the role of rhythm guitarist, lead guitarist, or bass – and sometimes all three at the same time. David Gadea is the percussionist every band wishes for. Added to that is the finishing touch of Nesrine's beautiful cello sounds.



Arnau Tomàs



Colin Carr



Jean-Guihen Queyras

09.30, Grote Zaal
BACH&BREAKFAST

Arnau Tomàs

Johann Sebastian Bach (1685-1750)
Suite nr 6 in D major, BWV 1012

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

10.15-12.30, Bimhuis
MASTER CLASS

Colin Carr

10.15-12.30, Kleine Zaal
MASTER CLASS

Jakob Koranyi

11.30, Huiskamer House Music

Michael Gordon composed a new piece for cello solo for the Cello Biënnale. The composition is meant to be performed in a living room.

Therefore a small house was built on the terrace of the Muziekgebouw in which a maximum of 30 listeners can attend each performance.

Ashley Bathgate cello
Michael Gordon (1956)
*New work** (world premiere)

12.45-13.45, Bimhuis
THE COMPARISON

Cello makers

Colin Carr tests new instruments made by the cello makers whose cellos are on display during the Biënnale.

14.00, Grote Zaal

Korngold | Deception

Alexander Waremborg cello
Narek Hakhnazaryan cello
Quirine Viersen cello
Symfonieorkest van het Conservatorium van Amsterdam
Dirk Vermeulen conductor

Giuseppe Verdi (1813-1901)
Ouverture I Masnadieri (Waremborg)
Pyotr Ilyitsj Tchaikovsky (1840-1893)
Pezzo capriccioso, opus 62 (Waremborg)
Aram Khachaturian (1903-1978)
Concert Rhapsody (Hakhnazaryan)
David Lang (1957)
Simple Song from 'Youth' (Viersen)
Solo violon: Stella Zake
Erich Wolfgang Korngold (1897-1957)
Cello concerto in C, opus 37 (Viersen)

15.30, Bimhuis
LET'S TALK

The Power of Music II

About the power of music in darker times.

With **Musicians without Borders**, **Sounds of Palestine**, **Muziek aan bed**

17.00, Grote Zaal

TAKE FIVE

Nomads

Jean-Guihen Queyras cello
Ed Spanjaard conductor
Atlas Ensemble: Harrie Starreveld shakuhachi and flute, Ernest Rombout oboe, Raphaela Danksagmüller duduk, Anna voor de Wind (bass-)clarinet, Naomi Sato sho, Wu Wei sheng, Elchin Nagijev tar, Kiya Tabassian setar, Laurent Warnier and Gorka Catediano percussion, Zhao Yuanchun erhu, Elshan Mansurov kamancha, Yuji Nakagawa sarangi, Emi Ohi Resnick violin, Neva Özgen kemençe, Frank Brakkee viola, Dario Calderone double bass

Joël Bons (1952)
Nomads

19.00, Kleine Zaal

Students around the World

20.15 uur, Grote Zaal

Ibn Battuta The traveller in time

From Constantinople to India, China, Baghdad, Granada, Mali and back to Fez 1334-400; Jordi Savall compiled a programme with music that the 14th century explorer Ibn Battuta could have listened to during his travels through Mediterranean countries and the Far East.

Lingling Yu pipa (China)

Xin Liu zheng (China)

Waed Bouhassoun voice & oud (Syria)

Moslem Rahal ney (Syria)

Haïg Sarikouyoumdjian duduk & belul (Armenia)

Daud Sadozai rebab & sarod (Afghanistan)

Hakan Güngör kanun (Turkey)

Hespèrion XXI:

Dimitri Psonis santur (Greece)

Pedro Estevan percussion (Spain)

Jordi Savall vielle, rebec & direction

With the support of the Departament de Cultura of the Generalitat de Catalunya and the Institut Ramon Llull

20.30 uur, Bimhuis

CELLOFEST 2018

Kamancello

Raphael Weinroth-Browne cello
Shahriyar Jamshidi kamanche

The Eric Longsworth Project

Eric Longsworth cello
Gregory Dargent ud, guitar
Jean-Luc Di Fraya percussion



Narek Hakhnazaryan



Alexander Warenberg



Quirine Viersen

Korngold | *Deception*

Verdi composed his opera *I Masnadieri* in 1847 at the request of a Londonbased impresario. Carlo – a count’s eldest son – joins a band of robbers and just as he regrets his actions, his younger brother connives to prevent his older ‘lost brother’ from returning home. The deception is unmasked but the opera ends dramatically with Carlos and his beloved’s deaths. The audiences of the time were highly enthusiastic, but the sullen English critics responded negatively. According to them, the misunderstood overture with a major solo role for cello was only saved by cellist Carlo Alfredo Piatti’s exquisite playing.

Tchaikovsky was in a sombre mood when he composed his second and last work for cello and orchestra, *Pezzo Capriccioso*, in the summer of 1887. He’d been at his good friend Kondratiev’s bedside and he hadn’t managed to complete his composition. Once back at home in St. Petersburg, he completed the short melancholy work, which half way through flips into virtuoso frivolity.

Armenian composer **Aram Khachaturian** – himself a cellist – composed his *Concerto-Rhapsody* for cello and orchestra in 1963 at the request of Mstislav Rostropovich. In 1948, he’d been accused of *formalism* – as had fellow composers Prokofiev and Shostakovich – yet he received the USSR State Prize in 1971 for this concerto with references to Armenian folk music and fragments in its finale reminiscent of sabre dances.

David Lang wrote the music for the film *Youth* (2015) by Paolo Sorrentino that depicts the emotional life of the film’s main character – a composer. He uses words to communicate with those around him, but music to express his thoughts. In ‘Simple Song #3’ – nominated for an Oscar – the composer looks back at his life. Quirine Viersen will be playing the vocals on her cello.

Erich Wolfgang Korngold was a prodigy – by the age of 16, he’d already written fifty compositions. Aged only 23, he wrote a smash opera hit *Die tote Stadt*, since performed all around the world. Little did he know as a Jew living in prewar Vienna that an invitation from Warner Brothers to come to Hollywood and compose film music would save his life. The film *Deception* (1946) in which Bette Davis played the lead role of a composition student, who fell in love with a cellist and composer, would be his last before attempting to restart his career as a ‘proper’ composer. First of all, he rearranged his *Cello Concerto in C* from *Deception*’s climax for

concert hall venues. Sadly, he would never regain his prewar status as a prominent composer. Cellist Quirine Viersen recounts her relationship with his music, ‘I’m totally addicted to Korngold’s music. Luckily for me, he wrote a cello concerto. About fifteen years ago, I was asked to play it for a film about Korngold’s life. I thought I didn’t know the music, but during rehearsals I suddenly realized that I’d seen the film. I still receive many accolades for that recording. When I was in Portland, I even visited the Korngold family and was even allowed to hold one of his Oscars.’ Viersen is ecstatic that she’ll be getting to play his concerto at this year’s Biennale. •

Cello & Celluloid
 In the runup to the Biennale, several films about or involving cellists will be showing at the Eye Film Museum. In *Deception*, Bette Davis believes the love of her life (a cellist) has died in a concentration camp, but he’s actually still alive and is about to premiere a new cello concerto by the composer Hollenius with whom Davis now has a relationship. The film about passion and jealousy, needless to say, ends dramatically.



Kiya Tabassian, Joël Bons & Elchin Nagijev



Zhao Yuanchun



Jean-Guihen Queyras & Ed Spanjaard



Naomi Sato



Wu Wei

Nomads

As a young boy, Joël Bons fell in love with his parents' LP collection and in particular various genres of non-Western music, as well as a whole host of different instruments. If only he could blend the sounds of the Chinese *sheng* with the Japanese *shō*, or the enchantment of the Indian *sarangi* with the Iranian *kamanche*, and what would the Western oboe sound like with its Armenian cousin the *duduk*? In 2002, his dream came true – he founded the Atlas Ensemble, embarking on a new musical adventure with musicians from China, Japan, India, Iran, Azerbaijan, Armenia, Turkey and Europe, along with all their instruments, traditions and skills.

Cellist JeanGuihen Queyras too is very interested in musical cultures from outside Europe's borders. Bons was wildly enthusiastic about Queyras's performance at the 2014 Cello Biennale with fellow musicians from Iran, Crete and North Africa. A lasting friendship was soon forged, as was a plan. In 2016, Cello Biennale asked Bons to compose a piece for the cosmopolitan Atlas Ensemble and JeanGuihen Queyras – this being the musical voyage of discovery *Nomadén*.

In sixty minutes, the cello – played by Queyras, of course – journeys around the world. First, it meets some family members – the *kemenche* from Turkey, the *erhu* from China and the *sarangi* from India. The cello introduces the nomad motif that is later echoed in various guises. Another repetitive element is a passage in which different instruments curiously explore the others' sounds through a progression of notes. Meanwhile, the cello challenges the *erhu* and the *sheng* to a jazz duel before diving into fullblown battle with the *sheng*. In a folk musiclike fragment, the

Azerbaijani *tar* and *kamanche* take over the solo role from the cello.

Bons attempted to push his own boundaries still farther, making up an imaginary folklore and issuing a challenge to the ensemble's Azerbaijani musicians. They accept the gauntlet he throws down to them with their virtuoso improvisations. After yet another new passage, the listener lands in the microtonal world of the Iranian lute, the *setar*. The cello is seduced by the *erhu* before becoming embroiled in an unusual string quartet. Subsequent passages blend into an Indian *raga* played on the traditional *sarangi* and a solo from the *shō* – a fascinating wind instrument with several bamboo organ pipes. The journey is not totally devoid of Western influences – the cello, clarinet and viola explore several paths through the classical repertoire. Things start to get really strange when the *tar*, *kamanche* and *duduk* launch into a salsa. Repeatedly, various instruments rear their heads and instigate what seems like momentary chaos, but ultimately everything returns to a harmonious, whispered chorale. The cello then hovers high above the ensemble and disappears into the stratosphere ...

Its première in 2016 was a resounding success. Eric Voermans wrote in the Dutch newspaper *Het Parool*, 'An exciting and moving masterpiece.' Fellow Dutch journalist Frits van der Waa countered in *De Volkskrant*, 'A first-rate experience.' Reason enough to ask the Atlas Ensemble to tackle Joël Bons's musical adventure once again, conducted by Ed Spanjaard. •



Ibn Battuta

According to Jordi Savall, music is the first language we learn and the last we lose. A baby in its mother's arms doesn't yet understand language but listens intently to the tone of her voice and her words. Someone with Alzheimer's may have lost the words to express himself, but blossoms back into life on hearing music. When we burn bridges and communication seems impossible, music can bridge even unfathomable divides. It is this dialogue that Savall believes is essential to solving the problems of our time. And music plays a crucial role in initiating this dialogue – stripped of all prejudices. As UNESCO's Artist for Peace, Savall engages in countless ways to spark inter-cultural dialogue. After a visit to the Calais Jungle, it became very difficult for him to perform in the opulence of some of the world's most magnificent concert halls. He therefore decided to perform in Calais and Greece and founded the Orpheux XXI refugee orchestra.

In *Ibn Battuta*, Savall and his international ensemble Hespèrion XXI bring to life the adventures of Moroccan traveller Ibn Battuta. This 14th century Muslim scholar left Tangier aged 22 to go on his *hajj* to Mecca but ended up travelling the medieval world for almost thirty years. His travels earned the nickname the 'Arabic Marco Polo'. However, Battuta's travels took him much farther than Marco Polo's did, and his accounts were far more detailed. Following caravan trails, he made his way to Cairo to marvel at the pyramids before continuing on to Jerusalem and Damascus, and through the desert to Mecca, and then still farther to Iraq and Persia. He returned to Mecca via Yemen and Zanzibar before

sailing along the African coast in a *dhow*. In Anatolia, he encountered the whirling dervishes. He even visited Russia, Mongolia and Constantinople, spent seven years in India and got as far as China, Sri Lanka and Indonesia. Following the Silk Road west, he finally made it back home to Morocco stopping off in Andalusia and Mali along the way.

At the sultan's request, Battuta wrote an account of his adventures, which became known as *Rihla*. Savall explains how, '... thanks to this manuscript, we've gained a fantastic insight into this period of history, but Eastern music relied on an oral tradition. This made it a reconstruction project in which we endeavoured to recreate his travels and used our creativity to blend the various cultures he encountered. Music has always spoken and still speaks directly to the heart, regardless of culture. It is, as it were, a time machine. It plays an important role in teaching us to be more open for one another.' This concert's music has traditional origins and the ensemble's musicians are akin to living libraries. •

CELLOFEST 2018

Kamancello. Two musicians from Toronto, Shahriyar Jamshidi, Iranian-Kurdish master player of the Iranian kamancheh, and rising star cellist Raphael Weinroth-Brown, sit across from each other and make a miracle happen. Without codes or prior agreements, they simply let two very different stringed instruments speak, whisper, or argue heatedly. Recently, they released a fabulous debut album, which turns out to have been recorded in only one take!

The Eric Longworth Project. Longworth is just as peculiar as his cello looks. Classically trained in the USA and settled in South France, he regularly performs with celebrities in French jazz, and with amazing musicians from the Middle East and French speaking African countries. Oud player and guitarist Gregory Dargent explores his versatility in eight different formations, from the world ensemble L'Hijâz'Car to pop group Babx. Highly popular percussionist Jean-Luc Di Fraya turns each performance into a party, using both his drums and his voice.



Chu Yi-Bing



Reinhard Latzko



Bang on a Can All-Stars

09.30, Grote Zaal

BACH&BREAKFAST

Matt Haimovitz

Johann Sebastian Bach (1685-1750)

Suite nr 5 in C minor, BWV 1011

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

10.15-12.30, Bimhuis

MASTER CLASS

Jordi Savall

10.15-12.30, Kleine Zaal

MASTER CLASS

Giovanni Sollima

12.45, Bimhuis

Students around the World

14.00, Grote Zaal

The First Sonata

Chu Yi-Bing cello

Reinhard Latzko cello

Alban Gerhardt cello

Thomas Sauer piano

Jelger Blanken piano

Frank van de Laar piano

Ludwig van Beethoven (1770-1827)

Sonata nr. 1 in F major for piano and cello, opus

5 nr. 1 (Chu Yi-Bing)

- *Adagio sostenuto - Allegro*

- *Rondo: Allegro vivace*

Bohuslav Martinů (1890-1959)

Sonata for cello and piano nr. 1 (Latzko)

- *Poco allegro*

- *Lento*

- *Allegro con brio*

Alfred Schnittke (1934-1998)

Sonata for cello en piano nr. 1 (Gerhardt)

- *Largo*

- *Presto*

- *Largo*

15.30, Bimhuis

THE COMPARISON

Cello makers

Reinhard Latzko tests new instruments made by the cello makers whose cellos are on display during the Biennale.

17.00, Grote Zaal

TAKE FIVE

Bang on a Can All-Stars

Bang on a Can All-Stars:

Ashley Bathgate cello

Robert Black double bass

Vicky Chow piano

David Cossin percussion

Mark Stewart guitar

Ken Thomson clarinet

David Lang (1957)

cheating, lying, stealing

Michael Gordon (1956)

Light is Calling

Julia Wolfe (1958)

Believing

Aart Strootman (1987)

Lesson 25 - time

Steve Reich (1936)

The Cave of Machpelah

Julia Wolfe

Reeling

Anna Clyne (1980)

A Wonderful Day



Maya Fridman



Geneviève Verhage

19.00, Kleine Zaal
Students around the World

20.15, Grote Zaal
With a Blue Dress on

Kristina Blaumane cello
Anastasia Kobekina cello
Maya Fridman cello
Mela Marie Spaemann cello
Ashley Bathgate cello
Geneviève Verhage cello
Colin Carr cello
Thomas Sauer piano

Pēteris Vasks (1946)
Gramata cellam (Das Buch) (Blaumane)
- *Fortissimo*
- *Pianissimo*

Rita Hijmans (1948)
Cel-lust for cello and piano (Kobekina)

Maxim Shalygin (1985)
From Canti d'inizio e fine
Epilogue: Todesfuge (Fridman)

Julia Wolfe (1958)
With a Blue Dress on (Bathgate, Blaumane, Spaemann, Verhage, Fridman)

interval

Robert Schumann (1810-1856)
Fünf Stücke im Volkston opus 102 (Carr)
- *Mit humor 'Vanitas vanitatum'*
- *Langsam*
- *Nicht schnell, mit viel Ton zu spielen*
- *Nicht zu rasch*
- *Stark und markiert*

Ludwig van Beethoven (1770-1827)
Sonata nr. 3 in A major for piano and cello, opus 69 (Carr)
- *Allegro ma non tanto*
- *Scherzo: Allegro molto*
- *Adagio cantabile - Allegro vivace*

20.30, Bimhuis
CELOFEST 2018
Weijenberg & Kliphuis
Sietse-Jan Weijenberg cello
Tim Kliphuis violin
Morris Kliphuis horn

Svante Henryson Quartet
Svante Henryson cello
Jon Balke piano
Mats Eilertsen double bass
Audun Kleive percussion

The First Sonata

Russian composer Alfred Schnittke had already had a taste of life west of the Iron Curtain long before emigrating to Hamburg in 1990. When he was twelve, he studied in Vienna, shortly after the end of World War II. The Austrian capital – bursting with musical history – was to have a profound effect on the young Schnittke. By the end of the 1970s, Schnittke had had so much success with his *Concerto Grosso No. 1* that he was allowed to leave the Soviet Union on a regular basis to attend performances of his work overseas. Critique in his own country was unpredictable and harsh. This perhaps explains the frustration that is so evident in his first sonata for cello and piano written in 1978. Melodious references to German and Austrian musical traditions resonate throughout, echoes of a forbidden, inaccessible world disguised in a language of forlorn melody and provocative unrest. Schnittke's powerful music shatters any wall of oppression.

Bohuslav Martinů witnessed the world around him collapse, while writing his first sonata for cello and piano in Paris at the end of 1939. The Nazis had just invaded Czechoslovakia and he was now cut off from his beloved fatherland. During the barren winter months that followed, he wrote, 'I constantly think of Prague and our fellow countrymen and how they must be feeling. Here in France, everything's slowly falling apart. It's quite depressing.' On 19 May 1940, Pierre Fournier and Rudolf Firkušný debuted Martinů's cello sonata at the Société pour la Musique Contemporaine's last concert – a concert held that morning for fear of night-time bombing raids. In Martinů's own words, 'A farewell from a better world. We briefly grasped what music can give us and how

it can make us forget our reality.' Three weeks later, he fled the French capital leaving everything behind him. To this day, the original manuscript of this piece has never been found.

Beethoven too was far from home when he first put pen to paper to write his first sonata for cello and piano. His reason for being away from home was, however, far more pleasant. His growing status as a piano virtuoso meant that he was frequently touring and performing abroad. While at the court of the Prussian King Frederick William II in Berlin, he met the Dupont brothers – both highly talented cellists. Even the king was a cellist of some distinction and he commissioned his guest to compose a new piece for cello. Beethoven's first sonata for cello opens with the piano taking the lead – showing off his own virtuosity was, after all, the reason for his touring Europe – but the combination of cello and piano would nevertheless remain a lasting source of inspiration for him throughout his life. However, a dark cloud was looming. On returning home, Beethoven discovered that he had contracted typhus, the possible cause of his deafness later in life. •

The Bang on a Can All-Stars

Recordings have had a major influence on modern music for over a hundred years now, from Bartók who hiked into the mountains to record folk music to hip-hop fragment sampling. For their *Field Recordings* project, the Bang on a Can All-Stars asked composers all over the world to write a new work using an existing recording – vocals, sounds, fragments, etc. Accompanying these, the ensemble plays older pieces composed by the Bang on a Can collective.

The idea behind David Lang's *Cheating, Lying, Stealing* is that composers often highlight their own strengths in their music, for example a highly developed EQ or IQ. Lang wondered what it would be like if you were to compose based on your weaknesses. Composers aren't taught how to write awkwardly or how to deceive, but Lang nevertheless attempted to capture these darker sides in his music, writing with tongue in cheek at the top of his manuscript, 'an ominous funk'.

Michael Gordon wanted to write something beautiful in the aftermath of 9/11. He experienced the horror of that day from his studio close to Ground Zero – *Light Is Calling* is his artistic response. The cello sings a beautiful melody against a backdrop of malformed electronic noises.

In 1991, Julia Wolfe composed a new work for the Bang on a Can All-Stars at the request of Radio4. While writing *Believing*, she was listening to John Lennon's *Tomorrow Never Knows* in which the Beatles seek answers to life's spiritual questions. The word 'believing' is used repeatedly throughout the lyrics, which is why Wolfe thought it would make for a good title for her own work. 'It's a powerful word – full of optimism and struggle.'

With a Blue Dress on

A little more than six years after the successful debut of his first two cello sonatas at the Prussian court, Beethoven's deteriorating hearing had started driving him to distraction. He wrote in a letter, which ultimately was never actually sent and became known as the *Heiligenstadt Testament*, that it was only music stopping him from taking his own life. Later, he wrote in his diary, 'Live alone in your art! Restricted though you be by your defective sense, this is still the only existence for you.' It was only a year later in 1807, the year in which Beethoven composed his *Fifth Symphony*, that he also wrote *Cello Sonata No. 3*.

In *Reeling*, Wolfe uses a recording she made of a Canadian singer performing an old Gaelic reel. Wolfe, who loves to play folk music herself, shrouded the recorded lyrics in more and more noise 'reeling' the music into her own world.

The Dutch guitarist and composer Aart Strootman was also asked to work on the *Field Recordings* project. *Lesson 25 – Time* is a musical approximation of the term 'time'. Strootman used a recording from an old-fashioned English language course and explored how time passed with various rhythms, such as the ticking of a clock – silences and progressions that simulate their own temporal universe.

Steve Reich composed a soundscape to accompany interviews recorded with Palestinians, Israelis and Americans about the significance of the cave in which Ibrahim/Avraham/Abraham was buried – a holy site for Muslims, Jews and Christians alike. Reich isn't under any illusion that *The Cave of Machpelah* will help to bring peace to the Middle East – tensions, unfortunately, are running way too high. He does, however, believe that a blossoming music culture in this region has a lot to offer the world.

One chilly autumn evening, Anna Clyne was walking down a street as an elderly man in front of her was singing and tapping his walking stick. She asked him whether he would mind if she recorded him singing. Willie Barbee's face lit up when he heard that Clyne wanted to use the recording for a composition. In *A Wonderful Day*, we hear Willie singing and talking amidst the noise of passing traffic. Clyne frames his song in the gentle sounds of the Bang on a Can All-Stars. •

Its finale bears witness to his renewed zest for life in which the cello and piano share the stage as equals.

In his music, the Latvian composer Pēteris Vasks seeks to provide nourishment for the soul in a world in which spirituality, love and ideals seem to be playing an ever-diminishing role. Under Soviet rule, he was constantly being thwarted, yet he repeatedly made reference to Latvian folk music in his works. Although strictly forbidden, he did so with intent, for it was the power of singing folk songs together that brought about the peaceful *Singing Revolution*

in the Baltic states at the end of the 1980s. His *Grāmata čellam (The Book)* debuted in Riga in 1979, but it would be twenty years before it was ever performed in the West. In contrast to its virtuosic and emotional first movement, its second movement is contemplative with cello and cellist singing a song full of melancholy.

For Rita Hijmans, music is the most beautiful art form of all – an art form that opens doors and transcends words. The power of her compositions lies hidden amidst unutterable emotion. *Cellust* opens with a call, a prayer – echoing Jewish music. The cello then enters into an animated dialogue with the piano. A waltz, a tango, ... Hijmans switches rapidly from one style to another conjuring up a myriad of images to its listeners.

As far as Maxim Shalygin is concerned, music may even be permitted to shock its listeners. 'Being shocked by music is about pain turning into beauty and getting under your skin, taking away your breath; about everything stopping to move.' Shalygin's music is a spiritual quest – composed with a conviction that there is more to be discovered than we perceive with our senses. 'The most concealed, intimate and deep things can only be expressed by a single instrument.' This concert presents the last movement from his seven-movement *Canti d'inizio e fine* – a reference to the circle of life, from the cradle to the grave. Shalygin developed a special technique for each movement that gave Maya Fridman the sense that she needed to learn how to play the cello all over again. Its epilogue – based on Paul Celan's poem *Todesfuge (Death Fugue)* – relates the experiences of prisoners

in Nazi concentration camps, with vocals playing a very important role.

Julia Wolfe fell head over heels in love with American folk music while studying in Ann Arbor. Since the invention of tape recorders, many of these traditional melodies have now been recorded and collected – having previously only been handed down from generation to generation as part of an oral tradition. It was one of these recordings that inspired Wolfe to compose *With a Blue Dress On*, complete with numerous traditional elements from American folk music including 'open string' technique, 'fiddle' runs and prerequisite foot stomping! Wolfe adapted her piece for five singing cellists in much the same way as a master chef would reinvent her signature dish with familiar ingredients.

Robert Schumann battled recurring bouts of depression for many years, which often made it impossible for him to compose. However, while a widespread revolutionary wave was rolling across Europe (1848/49), Schumann succeeded in penning one composition after another. It was amidst this turmoil that he composed his first series of home recitals – perhaps motivated by financial necessity (his publishers were eagerly snapping up this particular genre), but according to Schumann driven by people's need for security in a family setting during such uncertain times. His carefree *Fünf Stücke im Volkston* brims with fantasy folklore juxtaposing the events that would take place only two weeks after his finishing this work. The revolution reached Dresden forcing Schumann and his family to flee the city. •

CELLOFEST 2018

Weijenberg & Kliphuis. Principal cellist of the Netherlands Chamber Orchestra Sietse-Jan Weijenberg and jazz violinist Tim Kliphuis decided to collaborate. When the Cello Biennale found out about this, they were invited to create a programme for CELLOFEST. Soon, the Biennale was informed that jazz horn player and composer Morris Kliphuis had joined the team, and the first rehearsal had 'gone fantastically'. Our expectations for this trio are as high as the level of its members...

Svante Henryson Quartet. One of Sweden's most interesting musicians is coming to Amsterdam: bass player, cellist, and composer Svante Henryson. While trained as a bass player and regularly performing in orchestras led by Mariss Jansons and Iona Brown, he has made studio recordings with Stevie Wonder, Elvis Costello, and Ryan Adams. Today, he performs as a cellist with his compatriots, such as Martin Fröst and Anne Sophie von Otter. He has composed works for various different settings and formed his own ensembles for pop and jazz. Though it entered his life at a later stage, the cello is his true love.

09.30, Grote Zaal
BACH&BREAKFAST

Kian Soltani

Johann Sebastian Bach (1685-1750)
Suite nr 3 in C major, BWV 1009

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

10.30-12.45 and 13.30-15.45, Grote Zaal
NATIONAL CELLO COMPETITION

Second Round

Ludwig van Beethoven (1770-1827)

Choice from:

Twelve variations in F major: "Ein Mädchen oder Weibchen"

Twelve variations in G major: "Judas Maccabaeus"

Seven variations in E flat major: "Bei Männern welche Liebe fühlen"

Claude Debussy (1861-1918)

Sonata for cello en piano in D minor

- Lent, sostenuto e molto risoluto
- Sérénade: Modérément animé
- Final: Animé, léger et nerveux

Choice from:

Max Reger (1863-1916)

Sonata nr. 3 in F major opus 78, part 3 andante con variazioni

Johannes Brahms (1833-1897)

Sonata nr. 2 in F major opus 99, part 2 adagio affetuoso

Richard Strauss (1864-1949)

Sonata in F major, part 2 andante ma non troppo

Giovanni Sollima (1962)

Alone for cello solo

HELLO CELLO 11.00, Kleine Zaal
SHOW FOR YOUNG CHILDREN (4+)

Spruce and Ebony

after Micha Wertheim's new book for small children, *De familie Decibel*

Micha Wertheim and **Fay Lovsky**

14.00, Bimhuis
FAMILY PERFORMANCE (6+)

HELLO CELLO Cello Warriors

A production of Oorkaan and Cello Octet Amsterdam

Cello Octet Amsterdam: Sanne Bijker, Job Greuter, Rares Mihailescu, René van Munster, Alistair Sung, Eduard Ninot Roig, Geneviève Verhage, Susanne Rosmolen

Josephine van Rheenen, Jochem Stavenuiter, Pim Veulings choreography
Caecilia Thunnissen, Sanne Bijker artistic direction

Erin Coppens dramaturgy

Sanne Oostervink scenography

Tim van 't Hof light

How does courage sound? Do you know the eight Cello Warriors? They are flexible, strong and they are pretty good at sleight of hand. Armed with their cello and bow they go into battle and conquer everyone's heart.

15.30, Bimhuis

On Stage

Workshop Oorkaan-method for cellists by

Caecilia Thunnissen

Oorkaan creates high quality staged concerts for young audiences, together with top musicians. In this workshop, artistic director Caecilia Thunnissen will show how she worked the previous days with a selection of young cellists according to the Oorkaan-Method: a unique method to present live (classical) music in a theatrical way to young audiences. That requires more than being able to play cello at the highest level. To start with the fact that you need to play the music by heart, not only as a solo musician but also as an ensemble. An excellent example of working according to this method, is given by the musicians of the Cello Octet Amsterdam with the concert Cello Warriors (Cellokrijgers), which will premiere during the Biennale and will be performed several times on October 20, 23 and 27.

16.30 uur, Foyerdeck 1
NATIONAL CELLO COMPETITION
Announcement finalists



Ensemble Shiraz

17.00, Grote Zaal

TAKE FIVE

Ensemble Shiraz & Kian Soltani

Kian Soltani cello

Ensemble Shiraz: **Khorso Soltani** ney,

balaban, Sepideh Raissadat setar, voice,

Majid Derakshani tar, **Arjang Seyfizadeh**

setar, voice, **Mohamad Ghavihelm** tombak, daf

Traditional Persian music

Ludwig van Beethoven (1770-1827)

Sonata nr. 2 in G minor for piano and cello, opus 5, nr 2 (Strauss)

- Adagio sostenuto ed espressivo
- Allegro molto più tosto presto
- Rondo. Allegro

interval

Jacob TV (1951)

*Glacier** (Viersen) (world premiere)

- Largo
- Andante
- Lento

Fazil Say (1970)

Four Cities Sonata, opus 41 (Altstaedt)

- Sivas
- Hopa
- Ankara
- Bodrum

19.00, Kleine Zaal

Students around the World

20.15, Grote Zaal

Four Cities

Michel Strauss cello

Quirine Viersen cello

Nicolas Altstaedt cello

Jean-Claude Vanden Eynden piano

David Kadouch piano

Robert Schumann (1810-1856)

Fantasiestücke opus 73 (Strauss)

- Zart und mit Ausdruck
- Lebhaft, leicht
- Rasch und mit Feuer

* This work was composed for Quirine Viersen and financially supported by the Cello Biennale Amsterdam and the Performing Arts Fund (FPK).

20.30, Bimhuis

CELOFEST 2018

Workshop Arnold Dooyeweerd

Jam Session
Emile Visser en
Annie Tångberg

National Cello Competition - Second Round

The programme for the NCC's second round once again includes music spanning several eras and wouldn't be complete if it didn't include music by **Beethoven**, one of the Biennale's main composers. The jury will be evaluating the participants' sense of style and interpretation of the classical period by having them play several of Beethoven's variations for cello and piano. Beethoven excelled in this field and was highly prolific, writing some seventy or so variations. His variations – based on 'Bei Männern, welche Liebe fühlen' from Mozart's opera *Die Zauberflöte* and quite possibly inspired by his infatuation for Giulietta Guicciardi – have the cello and piano playing a duet just as Pamina and Pageno do in the original opera. Other variations also come from this opera and are based on 'Ein Mädchen oder Weibchen'. Beethoven also wrote variations on a theme from Handel's oratorio *Judas Maccabaeus* five years earlier, in the same period that he composed his first two cello sonatas. The melody later became better known as Handel's Easter hymn, *Thine Be the Glory*. In the summer of 1915, amidst the turmoil of World War I, **Claude Debussy** reverted to the traditional French style in a show of true patriotism. After a period of particular apathy, he said of himself that he was attempting to reinvent and rediscover this particular style. Debussy's instructions to his publisher stated that the design of the title

Ensemble Shiraz

Cellist Kian Soltani grew up in a musical family in Austria – his mother a harpist and his father a bassoonist. His father, Khosro Soltani, emigrated to Vienna from Tehran in 1974 to study at the University of Music and Performing Arts Vienna (MDW). Although Soltani senior principally studied Early Music, he also became increasingly interested in music from his homeland. In 1984, he founded Ensemble Shiraz. Soltani junior recalls, 'The ensemble's makeup has changed over the years, but my dad's remained the constant factor.' Kian Soltani even performs with the ensemble every so often. 'We often play my father's compositions, which were inspired by the melodies he remembers from back home. We also use songs that our singer Sepideh Raissadat learned by ear. My father arranges and transcribes the music, mainly for me, because Persian music has no written tradition and I need sheet music.' The ensemble's instruments are centuries old, but still popular to this day, not only in Iran, but throughout

page for his *Sonata in D* be based on old French publications. He even went as far as to proudly write 'Musicien Français' under his name. This sonata is ideally suited to competitions because Debussy was meticulous about providing written instructions about the techniques to be used. Also, the piece includes different moods following on from one another in rapid succession, challenging competitors to elicit a wide range of timbres from their cello within a mere eleven minutes.

Participants were also allowed to select one of three slow passages from famous, late Romantic era works – a perfect opportunity to let their cellos 'sing'. 'Adagio affetuoso' from **Brahms's** *Sonata in F* juxtaposes intimate melodies and passionate pizzicati. 'Andante con variazioni' from **Max Reger's** *Sonata No. 3* (1904) renders variations for cello and piano on a sublimely solemn melody. **Richard Strauss** even quoted from a poem at the start of his manuscript for his *Sonata in F*, 'Music, the eloquent, is at the same time silent. Keeping quiet about the individual, she gives us the whole universe' – his 'Andante ma non troppo' portraying a nineteen-year-old's romantic universe.

And to conclude, *Alone* – a solo for cello by artist in residence **Giovanni Sollima**. He composed this virtuoso work – brimming with double stops and stomping rhythmicity – for the Stradivarius International Cello Competition in 1999. •

the Middle East too, from Turkey to Azerbaijan. Soltani senior plays *ney* (a reed flute) and *balaban* (a doublereed woodwind instrument like the bassoon). 'I play cello and very occasionally also *kamanche*. I do so to give the ensemble a special colour or timbre. The *kamanche* is comparable to the cello in that you play it with a bow, although the strings are tuned differently. But truth be told, I'm not skilful enough on *kamanche* to perform solos or improvise.' Kian Soltani grew up surrounded by traditional Persian music, but until a few years ago he'd been focusing solely on Western classical music. 'To me, they're two separate worlds that have nothing to do with one another. If I'm playing classical music, I concentrate on what I think the composer wanted to express. I totally shut myself off to any other type of music. Classical music is a language in its own right and I endeavour to speak it without any accent.' In contrast to the Western music tradition, an octave in Persian music contains twentytwo notes. Timbre, rhythm and improvisation all play an important role as well. 'I have a lot less experience with improvisation

than other musicians and I prefer to leave that honour to my dad and his colleagues. You really have to invest a lot of energy to master this culture, so I keep my improvisation to a minimum. But that doesn't mean I don't like giving it a try every so often.' With a fully booked performance schedule, he doesn't

often get an opportunity to play with his father. Soltani recalls, 'We used to play together a lot at home – him on bassoon and me on cello. It's exciting to be on stage together again playing a totally different type of music. We're both really looking forward to the concert in Amsterdam.' •

Four Cities

1849 was **Schumann's** most prolific year ever. In February of that year, he composed his *Fantasiestücke* in only three days – initially for piano and clarinet. Three days later, clarinettist Johann Gottlieb Kotte came to his house to rehearse the new work. Kotte played in the Dresden Hofkapelle and had made quite an impression as a soloist with his refined and dulcet tone. His fellow musician Carl Baerman described his style of playing as one which Schumann undoubtedly would have appreciated, '... for the sound is the means by which the artist speaks to the heart of the listener, and the fingers are only to produce the notes.' The title page of the first edition, which appeared several months later, offered two alternatives to clarinet – violin or cello. It wasn't long before it became a favourite romantic work among cellists. Mozart and Haydn had already been to the Prussian court in Berlin by the time **Beethoven** presented his work there as a young composer. He was probably quite relieved that Frederick William didn't ask him to compose a string quartet – a genre that his predecessors excelled in. However, music for piano and cello was virgin territory. The dramatic opening of his *Sonata in G* provided ample freedom for the cello to make quite an impression. And this pleased the king so much, he gave Beethoven an expensive snuffbox filled with gold pieces. Earlier during his travels, Beethoven had written home to his brother stating that, 'First of all, I am getting on well, very well. My art wins for me friends and esteem. What more

can I want?' Nine years ago, cellist Quirine Viersen fell in love with *Syracuse Blues* – a work by **Jacob ter Veldhuis** – while on tour with the Youth Orchestra of The Netherlands (YON). She'd been dreaming of a solo cello composition ever since, but hadn't ever dared to request one from the composer. That was until two years ago when she came into contact with Ter Veldhuis on social media and she discovered that the wish was mutual. Viersen recalls, 'Our collaboration has been a marvellous process. I run through his drafts and in return my playing provides him with inspiration. But I leave all the composing to Jacob. It's wonderful how we interact and connect in the quest for the music's essence. We're not frightened to show our vulnerabilities – to bare our souls, as it were. You'll not be hearing any oriental fantasies in *Four Cities*, but you will hear the sounds of **Fazil Say's** homeland, Turkey. The inspiration for the city of 'Sivas' was a song by the Alawi poet Veysel. 'Hopa' resonates with the echoes of traditional folk dances. In Say's birthplace, 'Ankara', you'll be transported to the metropolis where – from afar – a melody sporadically penetrates a soundscape of rhythms and other effects. And last, but by no means least, nightlife plays the lead role in 'Bodrum' featuring the jazzy ambiance of its nightclubs. Altstaedt conjures a myriad of traditional Turkish instruments out of his cello – everything from flute to drums.' •

CELLOFEST 2018

No matter the weather, jazz bassist Arnold Dooyeweerd has been cycling to the Bimhuis every Tuesday evening for the last forty-four years to give his famous jazz workshop. Everyone has a place onstage: jazz lovers, professionals, music students. There are hardly any jazz musicians in the Netherlands who haven't been to this workshop. As always, the jam session led by Jasper Blom starts at 22.00. Entrance is free.

During CELLOFEST, instead of interrupting the tradition, the workshop and the jam session are made to revolve around the cello, of course featuring Arnold Dooyeweerd. For the jam session, Jasper Blom clears the stage for cellists Emile Visser and Annie Tängberg.



Sheku Kanneh-Mason



Jordi Savall, Pierre Hantaï, Rolf Lislevand & Philippe Pierlot

10.15-12.30, Bimhuis

MASTER CLASS

Jean-Guihen Queyras

10.15-12.30, Kleine Zaal

MASTER CLASS

Kian Soltani

12.45-13.45, Bimhuis

Students around the World

14.00, Grote Zaal

Beethoven at his best...

Arnau Tomàs cello
Sheku Kanneh-Mason cello
Alexander Warenberg cello
Kennedy Moretti piano
Isata Kanneh-Mason piano

Josep Maria Guix (1967)
Seven haikus for solo cello (Tomàs)

Ludwig van Beethoven (1770-1827)
Sonata nr. 5 in D major for piano and cello, opus 102 nr. 2 (Tomàs)
 - *Allegro con brio*
 - *Adagio con molto sentimento d'affetto*
 - *Allegro*

Dmitry Shostakovich (1906-1975)
Sonata for cello en piano in D minor, opus 40
 (Kanneh-Mason)
 - *Allegro non troppo*
 - *Allegro*
 - *Largo*
 - *Allegro*

José Elizondo (1957)
Otoño en Buenos Aires (Kanneh-Mason, Warenberg)
Pan de Azúcar

15.30, Bimhuis
 LET'S TALK

Music and the brain

About the influence of music on the brain. With **music collective LUDWIG** (Ingrid Geerlings flute, Aisling Casey oboe, Arjan Woudenberg clarinet, Geerte de Koe violin, René van Munster cello and Jesse Faber bass clarinet) and neuro musicologist **Artur Jaschke**.

17.00, Grote Zaal

TAKE FIVE

Tous les Matins du Monde

Rolf Lislevand theorbo and guitar
Pierre Hantaï harpsichord
Philippe Pierlot 7 strings bass viol
Jordi Savall 7 strings bass viol by Barak Norman, London 1697 and direction

Marin Marais (1656-1728)
Pièces de Viole du 3e livre (Paris, 1711)
 - *Prélude*
 - *Muzettes I – II*
 - *La Sautillante*

Mr. de Sainte-Colombe, le père (ca. 1640-ca. 1701)
Concert XLI à deux violes égales (ca. 1680):
Le Retour
 - *Le Retour. En gigue. En menuet.*
 - *En gigue. En courante. Balet tendre. En pianelle*

François Couperin (1668-1733)
Les Concerts Royaux (Paris, 1722)
 - *Prélude, Gracieusement* (2e Concert)
 - *Plainte pour les Violes, Lentement et douloureusement* (10e Concert)
 - *Muzettes I – II, Naïvement* (3e Concert)

Mr. de Sainte-Colombe, le père
Concert XLIV à deux violes égales: Tombeau Les Regrets
 - *Les Regrets. Quarrillon. Appel de Charon.*
 - *Les Pleurs. Joye des Elizées. Les Elizées*

Mr. De Machy (fl. 1665-1692)
Prélude in d (viola da gamba)
Marin Marais
Pièces de Viole du 2e livre (Paris, 1701)
 - *Les Voix Humaines*
 - *Couplets de Folies* (d'Espagne)

With the support of the Departament de Cultura of the Generalitat de Catalunya and the Institut Ramon Llull



Roel Dieltiens



Nicolas Altstaedt

19.00, Kleine Zaal
Students around the World

20.15, Grote Zaal
**Nieuwe
Philharmonie
Utrecht**

Roel Dieltiens cello
Nicolas Altstaedt cello
Nieuwe Philharmonie Utrecht
Johannes Leertouwer conductor

Gabriel Fauré (1845-1925)
Pavane, opus 50

Auguste Franck (1808-1848)
Variations on a Russian and a Scottish theme
(Dieltiens)

Carl Philipp Emanuel Bach (1714-1788)
Cello concerto in A major, Wq 172 (Dieltiens)
- *Allegro*
- *Largo maestoso*
- *Allegro assai*

interval

Carl Philipp Emanuel Bach
String Symphony in G major, Wq 182,1
- *Allegro di molto*
- *Poco adagio*
- *Presto*

Ottorino Respighi (1879-1936)
Adagio con Variazioni (Altstaedt)

Camille Saint-Saëns (1835-1921)
Cello concerto nr. 1 in A minor, opus 33 (Altstaedt)
- *Allegro non troppo*
- *Allegretto con moto*
- *Allegro non troppo*

20.30, Bimhuis
CELLOFEST 2018
**Harald Austbø
Kwartet**

Haral Austbø cello, voice
Jasper Stadhouders guitar
Ernst Glerum double bass
Frank Rosaly drums

Ecce Cello
David Fernández cello, video, electronics,
video mapping
Konstantin Döben trumpet

Beethoven at his best ...

The Catalan cellist Arnau Tomàs will be opening the concert with music by fellow Catalan **Josep Maria Guix** (1967). Guix studied History of Art, Music Theory and Composition in Barcelona and continued his studies at the Institute for Research and Coordination in Acoustics/Music (IRCAM) in Paris. As a composer, his influences included *spectralism* – a compositional technique developed in the 1970s taking natural sounds and synthesizing these into music. In his work *Seven Haikus*, Guix limits himself to the absolute essence as one would if writing actual Japanese haikus. Subtle sounds juxtapose distressing dissonants conjuring up images of bells in the mist, fond farewells, desolate winter landscapes, fluttering butterflies, hail, Morse code, a fragrant autumn breeze, ... Here and there, a melody paints a picture amidst a multitude of soundscapes.

By the summer of 1815, **Beethoven** had finally triumphed in his personal battle against depression and had set about writing two farewell sonatas for cellist Joseph Linke. He'd been spurned by the love of his life, lost his patrons and was in serious financial difficulty. In a letter to his lawyer, he wrote, 'Everything is an illusion. Friendship, monarchy, emperors. Everything is mist transformed or blown away by the lightest of breezes.' Despite everything, Beethoven set about rediscovering himself and his music. He gave his loneliness new meaning, reframing it as *spiritual detachment*. He studied philosophy and theology, and wrote in a conversation book, 'Socrates and Jesus were my exemplars.' For musical inspiration, he looked back to the masters of the baroque era, which ultimately resulted in his writing a masterful fugue in the finale of his *Sonata No. 5*. However, his most beautiful cello passage precedes this fugue. After the immeasurable sorrow of his *Adagio* and midway through the

Adagio, sweet memories of better times, he pulls in the reins ever so slightly before unleashing one of the most torrential series of ascending scales ever – raising himself up out of the abyss of his darkest thoughts.

The power of music petrified Stalin. He took every measure possible to control new musical works and kept composers on a very tight leash. Criticism was harsh and erratic, as **Shostakovich** discovered firsthand. In 1934, he wrote his *Sonata in D Minor* in search of a simplified, expressive musical language. It was right at this time that Stalin launched the concept of 'Socialist Realism' – art now had to reflect the daily life of the everyday Russian citizen. Whether Shostakovich's quest for simplicity and Stalin's decree had anything to do with one another is still very much open to debate – but one thing was for sure; no one in 1934 knew what socialist-realistic music was supposed to sound like. A rumour was circulating at the time of this piece's première that Shostakovich had composed the *Largo* for his wife who had just left him because he had been having an affair. Whether it had anything to do with the power of music is uncertain, but Dmitri and Nina remarried not long thereafter.

Sheku Kanneh Mason and Alexander Warenberg will be concluding the concert on a happier note with two movements from *Danzas Latinoamericanas* by **José Elizondo** (1972). This Mexican composer wrote this three-movement suite in 1997 for two cellos at the request of his fellow countryman and cellist Carlos Prieto. The Argentinian tango 'Otoño en Buenos Aires' ('Autumn in Buenos Aires') is a tribute to the tango composer Astor Piazzolla and will be followed by the Brazilian samba 'Pan de Azúcar' ('Sugarloaf'), a tribute to composers Antônio Carlos Jobim and Heitor Villa-Lobos. •

Tous les Matins du Monde

Jordi Savall created the soundtrack for the successful film *Tous les matins du monde* (*All the World's Mornings*, 1991) in which Gérard Depardieu plays the role of gambist and composer Marin Marais. The film is the story of Monsieur de SainteColombe, a celebrated 17th century master of the *viola da gamba*. Something snaps inside him when he returns home to find that his wife died while he was away playing music to console someone else on their deathbed. He withdraws from the outside world and immerses himself fully in playing his *viola da gamba* until a visit from a young apprentice pulls him out of his isolation. Marin Marais – a cobbler's son – is exceptionally talented and eager to learn, but Monsieur de SainteColombe is furious when he learns that Marais is performing at the court of Louis XIV. Music has a higher purpose than amusing the king. 'You're a great court jester, but a worthless musician,' he shouts at the young Marais.

Although Marais continues to play at the royal court, he can't forget his old master and his words. Many years later in their last conversation, they discover together the true essence of music – that being 'expressing the inexpressible.' 'Music is for that time before we were children, before we drew breath, before there was light,' Monsieur de SainteColombe says in the film. He believes music lasts forever, for an incorporeal life that exists without words, where nothing is tangible, and everything is wind – a door into another dimension.

Little is known about Jean de SainteColombe, but we do know that he died in 1701, the year in which Marin Marais composed *Tombeau pour Monsieur de SainteColombe* as a memorial to his master. These two men did indeed live close to one another in Paris, and Marais definitely had lessons

with the old master. However, Jean de SainteColombe wasn't the recluse the film would have us believe he was. He composed 180 solo works and 67 duets for *viola da gamba* and contributed a great deal to the instrument's development. He added a seventh string and devised a new lefthand playing technique. They say that Marin Marais had already outgrown his teacher after six months and was playing in the opera orchestra by 1675. He soon received royal patronage playing in the king's court and also became an accomplished composer after taking lessons with JeanBaptiste Lully. His fame spread throughout France and beyond, becoming a virtuoso on the instrument, yet never losing sight of music's higher purpose. His playing enchanted and touched his contemporaries and his compositions haven't lost any of their eloquence to this day.

In 1717, Francis Couperin became the king's harpsichordist. At court, he couldn't escape Lully's influence (few could), but he also greatly admired Arcangelo Corelli and consequently attempted to blend French and Italian styles.

There are several notable parallels between Marin Marais's youth and that of Jordi Savall. Both became acquainted with music as children by singing in a choir and both came from humble backgrounds. Savall worked in a textile factory to earn enough money to buy his first cello and after discovering the music of Marais, Couperin, et al., switched to playing *viola da gamba*. •

of his skill, their light and elegant French touch reminiscent of his penchant for the classics and his aversion for exaggerated expressivity. Soon after his graduation, **Carl Philipp Emanuel Bach** – Johann Sebastian Bach's second surviving son – entered into the service of Crown Prince Frederick of Prussia in Berlin. As harpsichordist, he accompanied the crown prince, an accomplished flautist who put on home concerts almost every day. Nonetheless, there was still plenty of time for the young **Bach** to compose. It's thought that he wrote his *Cello Concerto in A* with Ignaz Maria in mind, the Bohemian cellist with whom he worked in the royal chamber orchestra. Johann Sebastian Bach visited his son in Berlin on two occasions, where he received a warm welcome as a great composer. Sadly, he had passed away by the time his son had completed his third cello concerto in 1753, but he was still obviously close to his son's heart with his son's *Largo* reminiscent of the start of his own *Sinfonia No. 9 in F minor*.

C.P.E. Bach never received the recognition from Frederick that he sought. The king had other favourites and Bach tried repeatedly to find an appointment as a church musician elsewhere. He finally succeeded in 1767 when his godfather Georg Philipp Telemann passed away leaving an opening in Hamburg. Like his father in Leipzig before him, Bach was now responsible for the music in the city's most important churches. He also organized his own series of concerts. In 1773, Baron Gottfried van Swieten commissioned him to write a series of six symphonies for string instruments. These were so popular that several publishers illegally sold copies without the composer's permission.

Soon after he had completed his violin and piano studies in Bologna in 1899, **Ottorino Respighi** left for St. Petersburg where he gained orchestra experience on viola and took orchestration lessons from Rimsky-Korsakov. In his early twenties at this time, he composed a cello concerto that he never had published. It would be twenty years before he nonetheless released its slow movement – *Adagio con variazioni*. It was inspired by a folk song from Romagna, the region close to his birthplace, Bologna. He had given the *cor anglais* an important role in the rich orchestration. The work perhaps of a homesick orchestration student?

With **SaintSaëns's** *Cello Concerto No. 1*, the programme returns to Paris around the year 1870. The French Third Republic had just been heralded in, the Prussians were besieging the city, and a bloody civilian uprising had been brutally quashed ... tumultuous times indeed. Even musicians had taken up arms. SaintSaëns became a soldier in the Fourth Battalion of the National Guard. Theatres were even being used to tend to the wounded instead of operas. And it was around this time that SaintSaëns together with several likeminded individuals founded a society for French music under the motto 'Ars Gallica.'

From 1872 on, life began to return to normal. In January 1873, cellist Auguste Tolbecque premièred SaintSaëns's *Cello Concerto No. 1*. This work heralded in a new era for SaintSaëns in which he reduced traditional three-movement works to compact, singlemovement pieces that no longer featured a solo instrument doing battle with an orchestra. Its minutewould have been reminiscent of days long past for many a melancholy Parisian. •

Nieuwe Philharmonie Utrecht

When **Gabriël Fauré** moved with his young family to a more spacious apartment in a wellto do neighbourhood of Paris, he had to work hard to keep up his income. He commuted three hours a day by train to teach his rich pupils at their homes. There was little time left for composing. Fauré yearned for landscapes other than Station St. Lazare and sounds other than his pupils' sonatas. He wrote the following to a friend of his, 'The only new thing I have been able to compose during this shuttlecock existence is a *Pavane* – elegant, assuredly, but not particularly important ...? Little did he know just how famous this piece would

become. In 1998, the BBC even used his melody for the opening of the World Cup in France. A half century earlier, **Auguste Franchomme** too worked himself to the bone in Paris. He was proud to have been appointed King LouisPhilippe's solo cellist, but his royal obligations often meant he had to forego lucrative soirées in rich Parisians' homes. Variations on wellknown melodies were a popular genre at these events and Franchomme had mastered this art better than most. For the king's international visitors, he created variations on national anthems and for his soirée hosts, he drew on the everpopular opera repertoire. His *Variations sur deux thèmes (Russe et Ecossoise)* (1835) give a good impression

CELLOFEST 2018

Cellist **Harald Austbø** is spotted more and more often in various impro and jazz ensembles. No surprise there: he is an extremely creative and original player and singer. The only thing missing was his own ensemble. The Cello Biennale encouraged him to form his own band, and to create a programme for CELLOFEST. Looking at the musicians Harald has brought together, we can expect this to be good, if not great.

Ecce Cello. Spanish video and performance artist, dancer, cellist, inventor, singer, and composer David Fernandez presents *Ecce Cello*, a project born out of years of experimenting with the cello, sound and video techniques, and trying out for audiences. In his home city Berlin, he has a following of a select hipster audience. This is his first time performing in the Netherlands. For this Biennale, Fernandez created a video mapping installation, *The Power of the Cello*, which will be presented during the Biennale.

09.30, Grote Zaal

BACH&BREAKFAST

Jordi Savall (viola da gamba)

Johann Sebastian Bach (1685-1750)

Suite nr 1 in C major, BWV 1007

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

In this Biënnale, for the very first time, Bach&Breakfast will see a performance of a Bach suite not by a cellist. Jordi Savall plays the 1st suite transcribed in C, on a '7 string bass viol' by Barak Norman, London 1697

10.15-12.30, Bimhuis

MASTER CLASS

Nicolas Altstaedt

10.15-12.30, Kleine Zaal

MASTER CLASS

Michel Strauss

12.45, Bimhuis

Students around the World

14.00, Grote Zaal

Friendship, Resistance & Protest

Mick Stirling cello

Mischa Maisky cello

Matt Haimovitz cello

Yoram Ish-Hurwitz piano

Lily Maisky piano

Christopher O'Riley piano

Gabriel Fauré (1845-1924)

Sonata for cello and piano nr 2 in G minor, opus

117 (Stirling)

- Allegro
- Adagio
- Finale: Allegro vivo

Benjamin Britten (1913-1976)

Sonata in C major, opus 65 (Maisky)

- Dialogo. Allegro
- Scherzo-Pizzicato. Allegretto
- Elegia. Lento
- Marcia. Energico
- Moto perpetuo. Presto

Ludwig van Beethoven (1770-1827)

Sonata nr. 4 in C major, opus 102 nr. 1 for piano and cello (Haimovitz)

- Andante - Allegro vivace
- Adagio - Tempo d'Andante - Allegro vivace

Viktor Tsoi

Kukushka (Haimovitz)

Pussy Riot

Punk Prayer - Virgin Mary, Put Putin Away (Haimovitz)

17.00, Bimhuis

TAKE FIVE

Orpheus... That's us!

Lidy Blijdorp cello

Julien Brocal piano

Vasile Luca cimbalom

Franz Liszt (1811-1886)

La lugubre gondola

Traditional gypsy music

Two guitars

Ciocărlia (lark)

Claude Debussy (1862-1918)

Syrinx

Igor Stravinsky (1882-1971)

Infernal Dance of All Kastchei's Subjects and

Lullaby from The Firebird (Blijdorp)

Roel Dieltiens cello

Willem Vermandere voice, guitar

Willem Vermandere

Own compositions (Dieltiens, Vermandere)



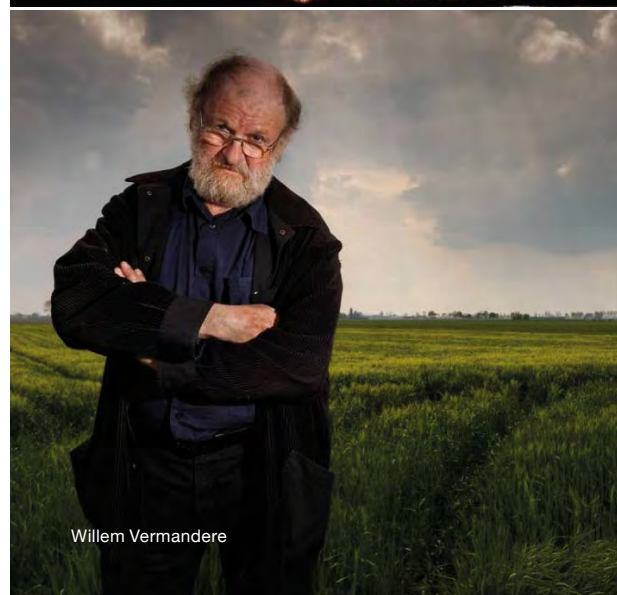
Matt Haimovitz



Michel Strauss



Mick Stirling



Willem Vermandere



Lidy Blijdorp



Alban Gerhardt



Cellokwartet Ferschtman

19.15, Kleine Zaal
Students around the World

19.30, Grote Zaal
INTRODUCTION
Saskia Törnqvist

20.15, Grote Zaal
Antwerp Symphony Orchestra

In collaboration with the Donderdagavondserie
Jean-Guihen Queyras cello
Maya Fridman cello
Alban Gerhardt cello
Cellokwartet Ferschtman: Dmitry Ferschtman, Larissa Groeneveld, Ketevan Roinishvili, Willem Stam
Klaus Mäkälä conductor

Mathilde Wantenaar (1993)
*New composition for cello quartet** (world premiere)
Wim Henderickx (1962)
*Cello Concerto (Sangita)*** (Queyras, world premiere)
interval

Oswaldo Golijov (1960)
Omaramor (Fridman)

Brett Dean (1961)
*Cello concerto**** (Gerhardt, world premiere)

20.30, Bimhuis
CELLOFEST 2018
Chesaba
Abel Selaocoe cello, vocals
Ali McMath double bass
Sidiki Dembélé percussion, kora
.....
Jörg Brinkman Trio
Jörg Brinkman cello
Jeroen van Vliet piano
Dirk Peter Kölsch drums

* This work was commissioned by the Cello Biënnale Amsterdam with financial support from the Performing Arts Fund (FPK).
** This work was commissioned by the Antwerp Symphony Orchestra with financial support from the Vlaamse Gemeenschap.
*** This work was commissioned by the Cello Biënnale Amsterdam, Sydney Symphony Orchestra, Berliner Philharmoniker, Swedish Radio Symphony Orchestra, Minnesota Orchestra and Muziekgebouw aan 't IJ.

Friendship, Resistance & Protest

Despite a long list of ailments and a virtual total loss of hearing, **Gabriel Fauré** remained prolific right up until his death. In the spring of 1921, he started writing his *Cello Sonata No. 2*. Illness forced him to stop work for a month, writing in a letter, 'It's annoying being old! But when I get back to work I'll notice it less.' Fauré's sonata effervesces with a remarkable zest for life despite his fragile health. He dedicated the piece to his friend, composer and cellist Charles Martin Loeffler.

Benjamin Britten was on good terms with several Russian musicians despite the antiSoviet sentiment in his home country. He was so impressed by cellist Mstislav Rostropovich at the British première of Shostakovich's *Cello Concerto No. 1* that he immediately agreed to the cellist's request to compose a new work. Rostropovich later recounted the first time that they ran through the piece together, 'I was so thrilled I couldn't tell you how we played, but we finished the first movement at the same time. I stood up, jumped over my cello and hugged the composer in a spontaneous outburst of gratitude.' It would be the start of a lifelong friendship.

Cellist Joseph Linke was a member of the famous Schuppanzigh Quartet that inspired **Beethoven** in later life to compose some of his greatest masterpieces. When Count Andrey Razumovsky's palace burnt down and the quartet lost its home, Beethoven persuaded his patron, the Countess Erdödy, to take Linke into her employ. Beethoven wrote two farewell cello sonatas (Op. 102 No. 1 & No. 2) for the talented cellist when he moved abroad with his employer. His *Cello Sonata No. 4* marks the start of a new period

in which Beethoven experimented with new musical forms and old techniques, writing 'Freie Sonate' ('Free sonata') at the top of the manuscript.

The Soviet rock band Kino led by **Viktor Tsoi** was soon banned when it became clear that Tsoi wasn't just singing about the weather, but the war in Afghanistan and Soviet oppression. He was granted more freedom after Gorbachev's Perestroika, but it was shortlived, as he died soon thereafter in a car accident. Recordings were found in the wreckage of his car with several new songs that Kino would release posthumously. In *Kukushka* ('Cuckoo'), Tsoi sings, 'My palm has turned to a fist. And if there's gunpowder, give me the fire.'

Pussy Riot began its provocative performances in unorthodox public venues in 2011. Singing *Punk Prayer* in the Cathedral of Christ the Saviour in Moscow led to the arrest of three band members. The song is a protest against Putin in the form of a prayer, 'Virgin Mary, Mother of God, banish Putin [...] don't upset His Saintship, ladies, stick to making love and babies' and can still be viewed on YouTube to this day. Cellist Matt Haimovitz – born in Israel to parents who fled Romania – will be providing a platform at the Biennale for Viktor Tsoi and Pussy Riot. •

Orpheus... That's Us!

Orpheus's music had a power that allowed him to control the dark underworld. Cellist Lidy Blijdorp and her ensemble selected a programme in which the underworld would play a role, but also the phoenix rising from the ashes and Syrinx's mythical transformation.

Liszt composed his *La Lugubre Gondola* in the winter of 1882/83, not long after he had been visiting Richard Wagner in Venice. Wagner died several months later. His final journey back to Bayreuth started with a gondola procession through Venice that prompted Liszt to dedicate this work to his good friend.

Rebirth and new life play a key role in the myth of the phoenix rising from its own ashes. In Stravinsky's ballet *The Firebird*, the mythical beast bewitches an evil sorcerer and his followers with an infernal dance, singing them into a deep sleep. The nymph Syrinx was also enchanted, being transformed into reeds at a river's edge to escape pursuit by the God Pan. Thereafter, he would use the reeds as panpipes. Blijdorp will be playing Debussy's *Syrinx* on cello. The programme also includes two traditional gypsy compositions. It's often said of Russians that they die twice – once for their motherland and once while listening to gypsy music. In the Russian piece *Two Guitars*, the cello leads the dance and in the Romanian piece *Ciocărlia*, the cello warbles like a virtuoso lark.

While Maarten Mostert and cellist Roel Dieltiens were discussing the theme for this seventh Cello Biennale, Dieltiens immediately thought of

Flemish singer Willem Vermandere. 'Willem is an incredibly poetic person, an early bird who's up and about at the crack of dawn composing the most beautiful instrumental music imaginable. We've played his music together and arranged a few for cello. It's melancholy, just perfect for cello.'

Vermandere's instrumental music will be performed at the Cello Biennale one time only and for the first time in public. Dieltiens continues, 'Willem will also be singing a few of his own songs. You hear them wherever you go in Flanders ... at weddings, funerals and any other important live event. The power of his music lies principally in the lyrics that strike people right in their hearts. He creates his own world, but it's a world that appeals to a wide audience. I met him over thirty years ago, when I replaced Wieland Kuijken in Sigiswald Kuijken's quintet. We rehearsed in a small chapel opposite Willem's home. We got on like a house on fire. Day in, day out, both of us are Orpheuses – always walking in front, never looking back.'

In Vermandere's own words, 'Orpheus ... that's us! Mollifying hearts with our song, masters over life and death, raising our loved ones from the dead so that they may live again. Day after day, throughout our lives, we have to descend into our own dark underworld and cross the dark river of despair. Everyone knows musicians are delicate souls, easily scared, but their song is revitalizing. And there's just no getting around it ... despite the everlasting, deadly doubt, every Orpheus has to sing his song anew every single day.'

Antwerp Symphony Orchestra

Oswaldo Golijov (1960) grew up in Argentina in a household filled with classical music, klezmer and tango. After completing his piano and composition studies in 1983, he left for Jerusalem where he continued studying, immersing himself in the melting pot of cultures there. Three years later, he moved to the USA to study under George Crumb. A scholarship named after Argentinian playwright Omar del Carlo then gave him the opportunity to study under Oliver Knussen in Tanglewood.

It was here that he composed *Omaramor*, an ode to Buenos Aires inspired by tango artist Carlos Gardel's immortal hit. Sadly, Gardel died in an air crash at the height of his fame. He's still adored in Argentina to this day.

Liza Ferschtman played **Mathilde Wantenaar's** new string octet for the first time last year on 23 March. Ferschtman's father Dmitri Ferschtman was so impressed that he asked Wantenaar to compose a new piece for his cello quartet. Ferschtman senior once taught Mathilde Wantenaar and even Maarten Mostert, the Cello Biennale's artistic director. And so, a composition for the seventh edition of the Biennale was born.

Wantenaar recounts, 'I write a lot based on tranquillity, it's a magical space for me. I love it. But I love many other things too. Maybe my new composition will be something really lively. There's an imposing climax in my octet – I'd like to explore this rougher side a little further. But as soon as I start writing the music often takes me in a totally different

direction, as I enjoy composing in a totally abstract fashion and exploring the musical material in full.'

Wantenaar studied composition under Wim Henderickx and is honoured to be sharing the stage with him at this year's Biennale. 'When I went to study at the conservatory, I thought there was a certain type of music I wasn't allowed to compose. This couldn't have been further from the truth. **Wim Henderickx** extends a warm welcome to everyone and is open and enthusiastic,' Wantenaar recalls. And as Wim Henderickx explains this, 'My music is almost always inspired by nonWestern cultures – the whole world serves as a source of inspiration to me.'

In the 1990s, he explored Indian music and composed various *ragas*, an Indian method for structuring music, akin to the way Western music uses minor and major keys. 'My cello concerto's subtitle is *Sangita*.' In Sanskrit, this term is used to denote 'performing arts' in general, not just music. A centuriesold book about *sangita* describes various *rasas* or moods. I selected nine of these ranging from *sadness* and *anger* to *piety* and *eroticism*. I paired each *rasa* with its own *raga* and together they form a path.

The solo part is inspired by the *sarangi*, an Indian cousin of the cello. Glissandi and ornamentation also play an important role. Another characteristic of Indian music is issuing challenges to one another. My cello concerto is also full of contrasts. There are melodic passages, but also rhythmic and rougher passages even. It's also very much a dialogue between cellist and orchestra. But the orchestra doesn't actually accompany the soloist, instead it goads him and challenges him.'

Immersing himself in Indian music felt like a homecoming for Henderickx after so many years. 'It's very current – our world's growing. And the

Cello Biennale is open to all cultures, which is why this commission is a perfect match.'

Brett Dean read in the newspaper that he'd be writing a cello concerto for Alban Gerhardt. This was news to him! 'I've known Alban since he was a teenager. I even played with his father in the Berlin Philharmonic Orchestra when he made his debut with them. Alban also came to stay with me in Melbourne where he stated in an interview that I'd promised to write a cello concerto for him. We had actually discussed this, but that's certainly one way to get things done, I guess. The Sydney Symphony Orchestra thought it would make for a fitting finale to my residency there. What's more, Alban's network is such that it'd be a piece of cake for him to find other interested parties, including the Cello Biennale.

It continues where an earlier work of mine for solo cello leaves off – *Eleven Oblique Strategies*. I'm very eco-conscious and love recycling things, but this concerto will nevertheless be very different. My earlier solo concertos were often a battle between the individual and the ensemble. For example, the orchestra attempts to overpower the soloist in my trumpet concerto, *Superhero*, and to pursue the soloist in my viola concerto.

This concerto is about reinforcing and nurturing one another, not about bullying. It's about sharing and exchanging ideas. Nonetheless, the music has a lot of energy. Fast. Virtuositic. That about sums it up.'

CELLOFEST 2018

Chesaba We received a tip from Giovanni Sollima, went to a performance, and were instantly sold. Young South African cellist Abel Selaoe, connecting classical cello with African song and blues, is the offspring of the rainbow nation 3.0. Abel is a gifted cellist, an amazing singer, and an entertainer. While studying at the Royal Northern, he ran into bass player Ali McMath and West African percussionist Sidiki Dembélé, and so Chesaba was born.

Jörg Brinkmann Trio. Improviser and jazz cellist Jörg Brinkmann is a remarkable phenomenon. He has been a guest at the Cello Biennale several times, for example in 2016, when he appeared in 'The Tell-Tale Heart' with Artvark and Claron McFadden. Now he is returning with his own trio, with his long time drummer Dirk Peter Kölsch, and with the most sophisticated jazz pianist in the Netherlands: Jeroen van Vliet.



Hayoung Choi



Ivan Karizna



Santiago Cañón Valencia

09.30, Grote Zaal

BACH&BREAKFAST

Sietse-Jan Weijenberg

Johann Sebastian Bach (1685-1750)

Suite nr 2 in D minor, BWV 1008

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

14.30, Grote Zaal



Kronberg Academy: Music from my Homeland

Hayoung Choi cello

Ivan Karizna cello

Santiago Cañón Valencia cello

Naoko Sonoda piano

Jovica Ivanovic accordion

Isang Yun (1917-1995)

Intermezzo for cello and accordion (Choi)

Traditional

Arirang (Choi)

Ivan Karizna (1992)

Solo sonata (2018) (Karizna, world premiere)

Traditional

Russian folk music (Karizna)

Guillermo Uribe-Holguin (1880-1971)

Sonata (Cañón Valencia)

León Cardona (1927)

Bambuquisimo (Cañón Valencia, arr. Edwin Guevara)

Carlos Vieco Ortiz (1900-1979)

Patasdilo (Cañón Valencia, arr. Edwin Guevara)

10.15-12.30, Bimhuis

MASTER CLASS

Roel Dieltiens

10.15-12.30 uur, Kleine Zaal

MASTER CLASS

Chu Yi-Bing

12.45 uur, Bimhuis

Students around the world

16.00, Kleine zaal

LET'S TALK

The Power of the Cello

Mirjam van Hengel speaks with **Henkjan Honing**, **Persis Bekkering**, **Anna Enquist**, **Geneviève Verhage** and **Maarten Mostert** about the enchanting power of the cello.

17.30, Grote Zaal

Faith, Hope and Solace

Mischa Maisky cello

Giovanni Sollima cello

Nicolas Atstaedt cello

Cello Company: Maya Fridman, Emma Kroon, Maximiliano Segura Sánchez cello

Lily Maisky piano

Daniël Kool piano

Gabriel Fauré (1845-1824)

Élégie (Maisky)

György Kurtág (1926)

Az hit...

Népdalféle

Kroó György in memoriam (Altstaedt)

Maurice Ravel (1875-1935)

Kaddish (Altstaedt)

Maxim Shalygin (1985)

Homage to Alfred Schnittke (Cello Company)

- *Sarabande*

- *Baroque rap*

- *Threni*

- *Waltz*

- *Hymn*

- *Lullaby*

Giovanni Sollima (1962)

Lamentatio (Sollima)

Olivier Messiaen (1908-1992)

'Louange à l'Éternité de Jésus' uit

Quatuor pour la Fin du Temps (Maisky)

19.00 uur, Kleine Zaal

THE COMPARISON

Bows

Mick Stirling and **Sietse-Jan Weijenberg** play their cellos using various bows made by bow-makers whose work is exhibited during the Biennale.

20.15 uur, Grote Zaal

NATIONAL CELLO COMPETITION

Final

The three finalists of the National Cello Competition cello

Symfonieorkest van het Conservatorium van Amsterdam

Dirk Vermeulen conductor

Robert Schumann (1810-1856)

Cello concerto in A minor, opus 129

- *Nicht zu schnell*

- *Langsam*

- *Sehr lebhaft*

Circa 23.00, Grote Zaal

NATIONAL CELLO COMPETITION

Results from the jury and prize-giving ceremony

20.30, Bimhuis

CELLOFEST 2018

Maya Beiser

Maya Beiser cello

Kate Valk recorded voice

Maarten Vos

Maarten Vos cello & electronics

Kronberg Academy: Music from my Homeland

The first cello festival for talented young musicians took place in the German town of Kronberg twentyfive years ago. In the meantime, the Kronberg Academy has grown to become a highly reputable and internationally acclaimed institute for exceptionally talented string players and has been partnering with the Cello Biennale for many years now. Academy cello students will be presenting their work in a concert in Amsterdam and conversely, three National Cello Competition finalists will be given the opportunity to follow masterclasses in Kronberg. Alumni from the academy performing at this year's Cello Biennale include Harriet Krijgh Anastasia Kobekina and Kian Soltani.

SouthKorean Hayoung Choi selected *Intermezzo* composed by her fellow countryman **Isang Yun**. Yun grew up under Japanese occupation and studied composition in Tokyo. When war broke out, he returned home and became an active member of the Korean resistance and was ultimately taken prisoner in 1942. He later continued his studies in Berlin and soon established quite a reputation throughout Europe. He attempted to fuse East Asian and European avant-garde music for concert hall performances. In 1967, he was kidnapped by South Korea under suspicion of espionage. It was two years later before he was released in response to a petition signed by countless musicians including Stravinsky and Stockhausen. *Intermezzo* (1980) dates back to a period in which Yun was striving for peace and harmony. Cello and accordion often melt into each other's sound – a beautiful analogy for his efforts to reunite North and South Korea.

Arirang is a centuriesold song that is still very popular in South Korea. It tells of hope, desire and a deeprooted belief in a better future. Koreans sing this song to inspire themselves with courage during difficult times, but also to celebrate. It became the anthem of the Korean resistance under Japanese occupation. It's even been performed at the World Cup and Olympic Games – sung by the Vienna Boys Choir and played by the New York Philharmonic Orchestra.

Ivan Karizna comes from a musical family and was born in Dzyatlava – a small town in Belarus not far from the Lithuanian border. When he was 7 years old, he took lessons with Vladimir Perlin and ten years later he went to study in Paris under Jérôme Pernoo. Karizna has already won many international prizes and played with numerous major orchestras. His first CD was released several years ago

exclusively featuring Russian composers. He loves to play pieces that relate to his homeland, such as Galina Gorelova's piece for solo cello. At the Biennale, he'll be playing Russian folk music, as well as his own composition *Solo Sonata*.

In keeping with the theme 'Music from My Homeland', Santiago Canón Valencia has selected a sonata by **Guillermo Uribe Holguín**. Born in Bogotá, Colombia, it would be many years before Uribe encountered a professional orchestra, when – aged 23 – he moved to New York. Four years later, he earned a scholarship to move to Europe and to study in Paris under Vincent d'Indy. From 1910 to 1935, he was the director of the music conservatory in Bogotá, which transformed into a Europeanstyle institution. As the most influential Colombian composer of his time, he admired Debussy greatly, but was also influenced by the rich traditions of his homeland.

Bambuquisimo by **León Cardona García** and *Patasdilo* by **Carlos Vieco Ortiz** are two pieces reflecting the traditional Colombian *bambuco* and *pasillo* music styles. Both styles are in threefour time and are similar to a waltz. The *pasillo* is even referred to as the Bogotá waltz and was popular among Colombia's elite before independence. The *bambuco* arose in the 19th century and combined African rhythms, South American melodies, and Spanish forms and structures. You'll also hear jazz influences in Cardona's *Bambuquisimo*. •



Mischa Maisky & Lily Maisky

Faith, Hope & Solace

Fauré was devastated when his fiancée Marianne Viardot broke off their engagement. He was convinced that a sombre future lay in wait for him, and his broken heart did indeed fuel many of his compositions in the years that followed. Saint-Saëns became a good friend and provided him solace and distraction. His work for cello and piano first saw the light of day during a home recital almost three years after the splitup. This piece would go on to be published three years later as *Élégie*. The cello sings, full of nostalgia, but then the piano evokes bittersweet memories that derail the music into utter despair. It was to be one of Fauré's last romantic outbursts. Better times soon returned – his new wife was heavily pregnant with their first son at the piece's première in 1883.

Az hit (Der Glaube), *Népdalféle* (Im Volkston) and *György Kroó in memoriam* are three short works for solo cello from **György Kurtág's** *Signs, Games and Messages* cycle. Kurtág has been composing short pieces for strings since 1989, oftentimes in response to current events, other times based on earlier compositions. He wrote *Az hit* for soprano and piano in the mid-1960s, based on text from the 16th-century Hungarian bishop and preacher Péter Bornemisza, and added its rearrangement for solo cello to his string cycle some thirty years later. With *Népdalféle*, Kurtág manages to capture the essence of Hungarian folk music in just thirty seconds. Descending progressions of notes resonate in *György Kroó in memoriam* as cautious and deliberate footsteps. Glimmers of hope emerge with each progression starting on an ever-higher note – fellow composer Kroó's last journey leading towards the light.

Ravel used the Aramaic text from the *Kaddish* – one of Judaism's most important hymns of praise – for his piece *Kaddish* that he composed for Russian soprano Alvina Alvi. The *Kaddish* sings God's praise while mourning the dead and in Ravel's work faith, hope and solace come together.

Shalygin composed his *Homage to Alfred Schnittke* for three cellos at the request of choreographer Lonneke van Leth. Schnittke's love for early music is expressed in the form of a six-movement suite that starts with a sinister saraband and ends with a lyrical lullaby and baroque bass lines. Distressing dissonants juxtapose lilting notes expressing sorrow, yet always with a glimmer of hope and a light at the end of the tunnel.

Sollima not only drew inspiration for *Lamentatio* from the cultures of several countries around the Mediterranean Sea, but also from the traditions of his own island Sicily. During Holy Week, the week before Easter, processions are held depicting the suffering of Christ and their accompanying lamentations originate from Gregorian hymns. Sorrow, despair, anger and resignation fight for precedence in this virtuoso work performed by the composer himself.

Ravaged by cold and hunger in a POW camp during World War II, the French composer **Messiaen** had numerous colourful visions including dreams of angels heralding the Apocalypse. He wove these experiences into the music that he composed while still a prisoner. 'Louange à l'Éternité de Jésus' from *Quatuor pour la fin du temps* (*Quartet for the End of Time*) was performed at its

première on 15 January 1941 by fellow prisoner and cellist Étienne Pasquier and Messiaen himself on piano. The cello's tempo marking is *infiniment lent* ('infinitely slow'). Messiaen wanted to give his fellow

prisoners a brief escape from the atrocities of the present with a vision of the infinite.

National Cello Competition – The Final – Schumann's *Cello Concerto*

Konzertstück mit Begleitung des Orchesters' history is certainly no bed of roses. When **Schumann** penned the work's final barline – 168 years and 2 days ago – he was in his own words very pleased with the piece. Two weeks previously, he'd entered in his journal that he was really in a mood to compose. It's possible that a performance of *Fünf Stücke im Volkston* on the occasion of his 40th birthday that summer had once again whetted his appetite for a cello work. However, no cellist at the time dared tackle his concerto. Four years went by and it still had not been performed. The cellist who had helped Schumann edit the cello score thought that the tempo in the first movement was way too fast and even set about simplifying the part himself. Meanwhile, Schumann was teetering on the brink of psychosis and to quiet the voices in his head, he immersed himself in the task of proofreading the publication. Six days after he'd put his manuscript in the post, he attempted to commit suicide in the Rhine. For a long time, his wife, Clara, was the only fan of this work. In her diary, she wrote, 'The romance, the swing, the freshness, the humour, and at the same time the intensely interesting way in which cello and orchestra are combined, quite carry one away ...? Oddly enough, no one initially shared her opinion. It offered too little opportunity for cellists to show off their virtuosity, the orchestral accompaniment was boring and overly scored, and as a whole the piece

was incoherent. Critics attributed the work's supposed weaknesses to the composer's deteriorating mental health. More than a century later, Rostropovich even asked Shostakovich to tidy up the orchestral accompaniment and reorchestrate the piece as a whole. Fortunately, there have been plenty of cellists over the past hundred years who have acknowledged the piece's beauty – Pablo Casals, Gérard Hekking, Pierre Fournier ... It's mainly thanks to them that Schumann's *Cello Concerto* has earned a place in the concert hall repertoire.

The greatest challenge for the National Cello Competition finalists will be the interaction between soloist and orchestra that the concerto demands. The orchestra places the cello on a pedestal – delicately framing its lyrical passages – yet accompanying parts in the orchestra often miss a first beat leaving them utterly dependent on the soloist. Who will interpret and render Schumann's intentions most closely? Which cellist will succeed in combining a romantic soul with a graceful zest for life? •

CELLOFEST 2018

'Cello Rock Star' (Rolling Stone) **Maya Beiser** presents *The Day*, the European premiere of Bang on a Can composer David Lang's new multimedia project which he created specially for her. With Maya's live cello, 4 cellos on tape, New York's finest actress Kate Valk's voice, and an intoxicating litany of internet-sourced phrases, David Lang once again creates a magical soundscape.

Maarten Vos. Soundscape artist and cellist Maarten Vos is something different. He is unique and notable in his genre. With a setup onstage which makes it look like he is working in his own studio, encased by electronic devices, pedals, and buttons, he composes a new cello symphony that's both dreamy and grasping at the same time.



Harriet Krijgh



Giovanni Sollima

09.30, Grote Zaal

BACH&BREAKFAST

Harriet Krijgh

Johann Sebastian Bach (1685-1750)

Suite nr 1 in G major, BWV 1007

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

10.15-12.30, Bimhuis

MASTER CLASS

Matt Haimovitz

10.15 - 12.30 uur, Kleine Zaal

MASTER CLASS

Reinhard Latzko

14.00, Bimhuis

FAMILY PERFORMANCE (6+)

HELLO CELLO Cello Warriors

A production of Oorkaan and Cello Octet
Amsterdam

Cello Octet Amsterdam: Sanne Bijker, Job Greuter, Rares Mihailescu, René van Munster, Alistair Sung, Eduard Ninot Roig, Geneviève Verhage, Susanne Rosmolen

Josephine van Rheenen, Jochem

Stavenuiter, Pim Veulings choreography

Caecilia Thunnissen, Sanne Bijker artistic

direction

Erin Coppens dramaturgy

Sanne Oostervink scenography

Tim van 't Hof light

How does courage sound? Do you know the eight Cello Warriors? They are flexible, strong and they are pretty good at sleight of hand. Armed with their cello and bow they go into battle and conquer everyone's heart.

14.15, Grote Zaal

Holland Baroque & Giovanni Sollima

Giovanni Sollima cello

Holland Baroque

Giovanni Battista Costanzi (1704-1778)

Cello concerto in G major

- Largo assai
- Fuga (allegro)
- Largo
- Allegro ma non presto

Giovanni Battista Costanzi

Cello concerto in F major

- Andantino
- Andantion 'piccato'
- Presto

Giovanni Sollima (1962)

Reflections on Costanzi (world premiere)

Johann Sebastian Bach (1685-1750)

Brandenburg concerto nr 3 in G major, BWV 1048

- [Allegro]
- Adagio
- Allegro

Giovanni Sollima

Reflections on Bach (wereldpremière)

16.30, Grote Zaal

Amsterdam Sinfonietta

Kristina Blaumane cello

Harriet Krijgh cello

Claron McFadden voice

Amsterdam Sinfonietta

Daniel Bard violin and leader

Kate Moore (1979)

*Arc-en-Ciel, for 4 cellos** (world premiere)

Dobrinka Tabakova (1980)

Cello concerto (Blaumane)

- Turbulent
- Longing
- Radiant

Louis Andriessen (1939)

...miserere...

David Lang (1957)

*New work*** (Krijgh, McFadden, world premiere)

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

** This work was commissioned by the Cello Biennale Amsterdam and Amsterdam Sinfonietta with financial support from the Eduard van Beinum Stichting and the Amsterdams Fonds voor de Kunst.



21.00, Grote Zaal

Cello Coupé

A non-stop carousel of musical surprises in the theatrical setting of a Parisian 'Grand Café' - this is the closing party of the Cello Biennale 2016. The stage of the Grote Zaal of the Muziekgebouw will be transformed into a Grand Café that will become fuller and fuller as more and more musicians enter: a band, ensembles and very many cellists. The background music in this café will highlight pieces played at this Cello Biennale.

With **Amsterdam Sinfonietta**, **Julian Schneeman**, **Claron McFadden** and **all cellists that are still present at the Biennial**
James Murray light and projections

Holland Baroque & Giovanni Sollima

Back in 2014, Cello Biennale paired Giovanni Sollima up with Holland Baroque for the first time – it soon became clear that we'd hit the jackpot. In his new piece, the Sicilian cellist/composer will once again be reflecting on early music. Sollima will also be playing two works for solo cello and orchestra by the long forgotten and sincerely rediscovered, 18th century cello virtuoso Giovanni Battista Costanzi. Since his performance at the 2014 Biennale, Sollima has released two CDs of music by his namesake and fellow countryman.

Costanzi entered into the service of Cardinal Pietro Ottoboni in Rome aged only 17. Ottoboni was an incredibly rich patron of the arts – Arcangelo Corelli and Alessandro Scarlatti were also in his service and Handel had even composed several oratorios for him. Costanzi's career took off and within a few years he had been promoted to Kapellmeister at the Church of San Luigi dei Francesi – the first of many prestigious appointments to come. His fame as a cello virtuoso preceded him and he was mentioned in many writings. He even remained highly accomplished until a ripe old age. A caricature of him even exists, which was a right reserved for only the most brilliant musicians. He wrote sonatas and sinfonias for his own use featuring cello. To Costanzi, virtuosity served but one purpose – *expressivity*.

Although he probably never ventured so much as a step outside of Rome, his music is permeated with many international influences. He stayed in touch with travellers, diplomats, nobility and musicians from across the whole of Europe. Just like Costanzi,

Sollima is both a composer and performer, and also focuses his creative talents almost exclusively on the cello. In the same way that Costanzi met the world through music, Sollima meets Costanzi and Bach in his own compositions.

Bach dedicated his *Brandenburg Concerto* to Margrave Christian Ludwig of Brandenburg-Schwedt in 1721, the year in which **Costanzi** entered into Ottoboni's service. His position at the court in Köthen had become somewhat uncertain and he was fishing for a new appointment with this most flattering of commissions. His work was probably never played at the Brandenburg court because the margrave had too few musicians in his employ. Bach was paid well for his services and the music was stored neatly away, only to reappear 130 years later.

For his *Brandenburg Concerto No. 3*, Bach prescribed three violins, three violas, three cellos, a double bass and a harpsichord. All musicians alternate as both soloist and accompanist. The second movement – comprising only two chords written in Bach's own handwriting – remains a mystery to musicians to this day. Did he intend it merely as an intermission between two fast movements? Or did he intend it as an invitation for a soloist to pull out all the stops?

In honour of Bach, **Sollima** has written a work for double instrumentation inspired by the double choruses that originated at the San Marco Basilica in Venice and that were much loved by Bach himself. •



Holland Baroque & Giovanni Sollima



Claron McFadden



Kristina Blaumane



Amsterdam Sinfonietta

Amsterdam Sinfonietta

Kate Moore – winner of the Matthijs Vermeulen Prize in 2017 and this season’s ‘kindred spirit’ at the Muziekgebouw aan ‘t IJ – has completed her second work for Amsterdam Sinfonietta, *Arc en ciel*. The orchestra’s four cellists take centre stage. She has also added an accompaniment from what she refers to as ‘shadow instruments’.

She’s often inspired by nature, but this time around it’s Adriaan Fokker’s 31 tone equaltempered organ here in the Muziekgebouw aan ‘t IJ that caught her attention. ‘I’m fascinated by the organ and its pure triads. You can hear the same tuning in the cello’s flageolet tones and it’s these that form the basis for my new work.’

When Moore hears Fokker’s organ modulate, she sees colours – a phenomenon known as ‘synaesthesia’. She describes this as follows, ‘When I listen to the Fokker organ, I feel like a bird flying through a rainbow.’

The Bulgarian composer **Dobrinka Tabakova** wrote a cello concerto for the second edition of the Cello Biennale back in 2008 – performed then by Amsterdam Sinfonietta and cellist Kristina Blaumane. It was a farewell gift to Blaumane who had been the orchestra’s solo cellist for many years. The piece was commissioned just a year after Tabakova had earned her doctorate from King’s College London. Fresh on her mind were the musical musings of Roman philosopher Boethius, who she’d been researching, and her prevailing interest in larger musical structures. Tabakova views herself as a musical marathon runner and often works for weeks on a mere tenminute fragment. How should the music progress? How can I create longer lines? Her cello concerto’s three movements blend seamlessly into one another. Following a turbulent opening and a lyrical middle movement, the concerto ends in excitement. ‘I think it’s great if people leave a concert invigorated and happy.’

Louis Andriessen premièred his piece ... *miserere*... in 2007. He found the inspiration for this piece – originally written for string quartet – in a book about a 16thcentury alchemist who sought melodies using magical powers. Andriessen created variations on Gregorio Allegri’s mythical *Miserere mei, Deus* composed for Lent masses around 1630. It was forbidden to play this music outside the Sistine Chapel, but the Vatican had not reckoned on Mozart. He listened to the music, remembered every note and subsequently transcribed the entire work from memory. Financial cuts threatening Schönberg Quartet funding prompted Andriessen to write this piece. ‘I’m going to write a *Miserere* for you and we’ll perform it at the Ministry,’ Andriessen had promised them.

Sadly, his piece had no hidden magical powers and the Schönberg Quartet was disbanded in 2009.

Bang on a Can’s composer **David Lang** wrote a new piece for cellist Harriet Krijgh, soprano Claron McFadden and Amsterdam Sinfonietta at the Cello Biennale’s request. It’s actually coincidental that the cello plays such a prominent role in Lang’s work, ‘When we founded the Bang on a Can AllStars, we really didn’t have any picture of an ideal combination of instruments. We gathered a group of incredibly talented musicians around us and we grew from there. Maya Beiser has taught me everything I know about the cello. Because I’ve composed for her, I’ve learned how the cello works, what makes it sound good ... and how it sounds as David Lang.’ Lang didn’t want to reveal anything about his new work when I interviewed him for this article, stating, ‘It’s not finished yet and anything can change in the meantime.’ •



Nicolas Altstaedt (1982) studied at the Hochschule für Musik in Berlin under Boris Pergamenschikow, and later under Eberhard Feltz. Nicolas Altstaedt is a passionate performer of contemporary music and has performed numerous works, including compositions by Thomas Adès, Jörg Widmann, Matthias Pintscher, Fazil Say, Sofia Gubaidulina, and Moritz Eggert. He performed György Kurtág's Concerto for cello and piano on the occasion of the composer's 85th birthday, gave the premiere of the Cello Concerto by Georg Friedrich Haas, and performed the Cello Concerto *Versuchung* by Wolfgang Rihm to mark the composer's 60th birthday. In 2012, Nicolas Altstaedt succeeded Gidon Kremer as artistic director of the Lockenhaus International Chamber Music Festival, and in 2014 he was appointed Artistic Director of the Haydn Philharmonie, with which he made tours both in China and Japan this year.



Monique Bartels studied with Jean Decroos at the Amsterdams Muzieklyceum. For years she was a member of various chamber music ensembles in the Netherlands and abroad. Ton de Leeuw dedicated his work *Apparence / pour violoncelle solo* to her, and Peter Jan Wagemans dedicated his *Worauf hoffen* for 2 cellos to her. Monique collaborated with Coosje Wijzenbeek for a long time. Her students in the young talent department were the cellists in the Fancy Fiddlers and its many chamber music formations. Monique Bartels held positions at the Koninklijk Conservatorium Den Haag and the Conservatorium van Amsterdam for many years. Additionally, she was one of the first persons involved in the establishment of the National Cello Competition and the Cello Biënnale Amsterdam, and was a member of the board each year up to the sixth edition.



American cellist **Ashley Bathgate** is a respected figure in new music. She is the cellist of the internationally acclaimed sextet *Bang on a Can All-Stars*. Bathgate inspires composers all over the world to compose new cello music. In 2014, she premiered a new cello concerto by the Australian composer Kate Moore (who is currently stationed in the Netherlands), together with the ASKO|Schönberg ensemble. This collaboration led to *Stories for Ocean Shells*, a CD-project with compositions by Moore for cello solo. As the cellist of the Bang on a Can All-Stars, Bathgate is the main vessel for numerous cello works by the three Boac-composers Julia Wolfe, David Lang, and Michael Gordon. Commissioned by the Cello Biënnale, Michael Gordon wrote a new cello solo piece dedicated to her: *House Music*, with a duration of 60 minutes.



Kristina Blaumane (Riga, Latvia) was born in Riga and graduated from the Latvian Academy of Music and the Guildhall School of Music & Drama. From 1998 she was the principal cellist of Amsterdam Sinfonietta and in 2007, she was appointed principal cellist of the London Philharmonic Orchestra. In addition to her many performances as a soloist, she loves playing chamber music and has performed with eminent musicians including Isaac Stern, Yo-Yo Ma, Mischa Maisky, Yuri Bashmet, Gideon Kremer, Leiv Ove Andsnes, and Janine Jansen. Kristina is a strong advocate for new music. She has given a number of world premieres and several compositions have been dedicated to her, among them cello concertos by Dobrinka Tabakova, Kristaps Pētersons, Pēteris Plakidis, and Artem Vassiliev. In 2008, she gave the premiere of Dobrinka Tabakova's cello concerto at the Cello Biënnale.



Lidy Blijdorp is a young, passionate cellist with enormous narrative power. She graduated from the Conservatories of The Hague, Amsterdam, and Paris with the highest distinction. During the first National Cello Competition in 2006, she received the Incentive Prize and was praised for her 'staggering musicality'. Last December, she gave her Artist Diploma Recital at the prestigious Queen Elisabeth Music Chapel. She has studied with Monique Bartels, Michel Strauss and Gary Hofman. Lidy has given recitals in New York, France, Switzerland, and Japan. In Madrid she gave a Beethoven recital with Maria João Pires. As a soloist, she has played with various orchestras like the State Hermitage Orchestra, the Liège Philharmonic Orchestra, the Nederlands Blazers Ensemble, the Orkest van de 18^e Eeuw and the Orkest van het Oosten. Lidy plays an Italian cello which used to belong to Anner Bijlsma, made by Celeste Farotti, given to her on loan by the Nationaal Muziekinstrumenten



Fonds. **Santiago Cañón Valencia** (Colombia, 1995) started playing the cello at the age of four, studying with Henryk Zarzycki. He went on to study with James Tennant and Andrés Diaz. Currently he is studying with Wolfgang Emanuel Schmidt at the Kronberg Academy. Santiago Cañón Valencia's biggest competition successes include a 3rd prize in the prestigious Queen Elisabeth Competition in Brussels in 2017, and a 1st prize in the 2016 Carlos Prieto International Cello Competition. As a soloist, he has performed with the Moscow Soloists under Yuri Bashmet, the Brussels Philharmonic, the National Symphony Orchestra of Colombia, the Hungarian Radio Symphony Orchestra and the Orpheus Chamber Orchestra. He has been a guest performer at the Cartagena International Music Festival and the Verbier Festival Academy.



Colin Carr (Liverpool, 1957) started playing the cello when he was 5 years old. Three years later he was accepted into the Yehudi Menuhin School of Music, where he studied with Maurice Gendron at first, and later with William Pleeth. In 1998 he was appointed professor at the Royal Academy of Music and he held a teaching position at the New England Conservatory in Boston for more than 16 years. In 2002, he was appointed professor at the Stony Brook University in New York. As member of the Golub-Kaplan-Carr piano trio, Colin Carr has performed worldwide and participated in numerous international chamber music festivals. He regularly performs with the Guarneri and Emerson String Quartets. Colin Carr has recorded the complete Bach suites as well as the complete works for cello and piano by Beethoven, Schumann, Mendelssohn, and Brahms. All of his recordings were very well received.



South Korean **Hayoung Choi** (Bielefeld, 1998) was taught to play the cello by Hyong Won Chung and Myung-Wha Chung at the Korean National Institute for the Gifted in Arts in Korea, and studied at the Purcell School of Music in Hertfordshire (England) with Alexander Boyarsky. From 2014 to 2017, she studied with Frans Helmerson. She has been a student at Kronberg Academy with Wolfgang Emanuel Schmidt since 2017. As a next-generation artist, Hayoung Choi is already in great demand with the leading South Korean orchestras, and she has given performances in Europe with Camerata Salzburg and gave a recital at the St Moritz Festival in 2011. Hayoung Choi plays a Domenico Montagnana cello made in 1733, loaned to her by John & Arthur Beare.



At the age of eight, **Chu Yi-Bing** (China, 1966) received his first cello lessons from his father, who was a teacher at the Conservatory of Beijing. In 1983, he moved to France to study with Maurice Gendron at the Conservatoire National Supérieur de Musique de Paris. He graduated *summa cum laude* in 1987. Chu Yi-Bing collaborated with the Ensemble Intercontemporain and he held principal positions in the Basler Kammerorchester and other orchestras. After 21 years in Europe Chu Yi-Bing returned to China. He has since then been a professor at the Conservatory of Beijing. He established the *Chu Yi-Bing Cello Ensemble*, an ensemble consisting of 12 cellists with whom he performs all across China, playing Chinese and European chamber music. Chu Yi-Bing is the founder and artistic director of the cello festival *Super Cello*, which took place for the first time in 2017 in Beijing.



Belgian cellist **Roel Dieltiens** (Antwerp, 1956) plays both Baroque and modern cello. He studied with masters such as André Navarra and Pierre Fournier. As a soloist and chamber musician, he has appeared in major concert halls all over the world with his own Ensemble Explorations. Additionally, he was the principal cellist of the Orkest van de 18^e Eeuw. Roel Dieltiens has released a number of CD recordings including the complete cello suites by J.S. Bach, which earned him a KLARA award and the Caecilia Prize. Many composers have dedicated works to him. He holds teaching positions at the Züricher Hochschule der Künste and the Lemmens Institute in Louvain. Roel Dieltiens has served as a jury member in various music competitions, notably the Koningin Elisabethwedstrijd 2017 for cello, and the National Cello Competition, during the first edition of the Cello Biënnale Amsterdam in 2006 and at those of 2008 and 2014.



Maya Fridman (Moscow, 1989) is a versatile cellist who prefers not to stick to a particular genre. Although she has a background in classical music, she is an equally accomplished performer of folk, rock, jazz, and new music. Over the last seven years, Maya has been performing regularly in the Netherlands and Germany. She was awarded the Best Musician of 2013 Prize at De Grote Prijs Van Nederland, toured with Faun as a special, and had many successful projects, including a collaboration with Tomoko Mukaiyama. Her latest album features her own arrangement of Prokofiev's opera *The Fiery Angel* for cello and piano, for which she worked together with pianist Artem Belogurov. In 2016, Maya was the main performer and co-creator of the musical theatre show *The Master and Margarita*. Maya is the *musician in residence* with Gaudeamus, and one of the finalists of Dutch Classical Talent 2018/2019.



Alban Gerhardt (1969) has, over the past decade, joined the ranks of the greatest cellists of our time. His sound is crystal clear, his interpretations are praised for their originality. His collaborations with composers like Unsuk Chin, Pēteris Vasks, and Brett Dean show his interest in broadening the cello repertoire. Gerhardt is passionate about sharing his discoveries with audiences far beyond the traditional concert hall: with the aim to pave the way to classical music for young people, his appearances in Europe and the United States have involved performances and workshops in schools and hospitals as well as pioneering sessions in public spaces and young offender institutions. In early 2017, Gerhardt founded #Musicians4UnitedEurope (www.musicians4unitedeurope.com), a group of international musicians working together to voice their support for a united and democratic Europe.



Matt Haimovitz (Bat Yam, 1970) was born in Israel and raised in the United States. When he was 12 years old he received cello lessons from Leonard Rose. His first major tour took place in 1986 with Zubin Mehta and the Israel Philharmonic Orchestra. This was the start of an impressive career, performing concerts with the most important orchestras of America, Europe and Asia. Around 2000, Haimovitz became more aware of the small amount of people his own age attending his concerts. Attributing this to the formality of concert halls, he started to play non-standard and non-classical repertoire at more unusual places like cafeterias, night clubs, and bars. He had a contract with Deutsche Grammophon for 20 years, after which he founded his own independent record label: Oxingale Records. Matt Haimovitz still extends his repertoire with instructions for new composers and unexpected arrangements.



Narek Hakhnazaryan (Yerevan, Armenia, 1988) was born into a family of musicians: his father is a violinist and his mother a pianist. He first studied at the Moscow Conservatory with Alexey Seleznyov and at the Sayat-Nova School of Music in Yerevan with Zareh Sarkisyan. Later, he was mentored by Rostropovich, and he studied at the New England Conservatory of Music with Lawrence Lesser. After winning the gold medal for cello at the 2011 International Tchaikovsky Competition his international career took a great leap forward and he has performed with a great many major orchestras worldwide and has established himself internationally as one of the finest cellists of his generation. Hakhnazaryan plays a 1707 Joseph Guarneri cello and F.X. Tourte and Benoit Rolland bows.



Victor Julien-Laferrrière (Paris, 1990) started his studies at the Conservatoire Nationale Supérieur de Musique de Paris and continued with Heinrich Schiff at the Universität für Musik und darstellende Kunst in Vienna, and at the Universität Mozarteum Salzburg with Clemens Hagen. In 2017 he won the first Koningin Elisabethwedstrijd for cello, and in 2018 he was the winner of the Victoire de la Musique Classique in the instrumental soloist category. Together with pianist Adam Laloum and violinist Mi-Sa Yang, he started the trio *Les Esprits*. He released a CD with sonatas together with Laloum, which was awarded with a Diapason d'Or. Victor Julien-Laferrrière has performed with Augustin Dumay, Renaud Capuçon, David Grumet, and Antoine Tamestit. At the Sneak Preview last autumn, Julien-Laferrrière and Laloum performed Beethoven's seven variations on *Bei Männern, welche Liebe fühlen*.



Caroline Kang (1980) studied modern and baroque cello at the Eastman School of Music (Rochester, NY), Ithaca College School of Music, Cornell University, and the Koninklijk Conservatorium Den Haag, studying with Steven Doane, Elizabeth Simkin, and Jaap ter Linden. She has received master classes from Yo-Yo Ma, Michel Strauss, Wieland Kuijken, Vittorio Ghielmi, and Anner Bijlsma, and has worked closely with leading early music scholars such as Neal Zaslaw and Malcolm Bilson. Caroline strives to utilize authentic historical techniques as the basis for her playing approach, including both overhand and underhand bowing, but arrived at early music through new music: she was a founding member of the Tarab Cello Ensemble, which commissioned over 20 new works for cello octet. Caroline currently teaches at the Koninklijk Conservatorium Den Haag.



Sheku Kanneh-Mason (Nottingham, U.K. 1999) took first prize at the 2016 BBC Young Musician of the Year competition, and has already made successful debuts with the Tonhalle Orchestra Zürich, Barcelona Symphony and Philharmonia Orchestra. In January 2018, his debut recording for Decca Classics, *Inspiration*, was released, featuring the Shostakovich Cello Concerto No. 1 with the City of Birmingham Symphony Orchestra and Mirga Gražinytė-Tyla. In May 2018, Sheku became a household name worldwide after playing at the wedding of prince Henry and Meghan Markle at Windsor Castle. Sheku is currently a student at the Royal Academy of Music, studying with Hannah Roberts. He plays an Antonius and Hieronymus Amati cello (ca.1610), kindly on loan from a private collection.



Ivan Karizna (Belarus, 1992) started playing the cello at age five, and had his first lessons with Vladimir Perlin when he was seven. Between 2009 and 2014 he studied with Jérôme Pernoo at the Conservatoire National Supérieur de Musique de Paris. Ivan Karizna has won a number of prizes at international cello competitions. Most notably, he was awarded 5th prize at the renowned Koninking Elisabethwedstrijd for cello in 2017. He has given performances with numerous renowned orchestras, including the Moscow Virtuosi, the Mariinsky Theatre Symphony Orchestra, the Saint Petersburg Philharmonic Orchestra, and the Orchestre Philharmonique de Strasbourg. Ivan Karizna has also taken part in festivals such as the Yuri Bashmet International Music Festival and the Festival International de Colmar. His first recording was released on the Soupîr label in 2016. Ivan Karizna plays a cello by Bernardel (Paris, 1867).



One of the most promising talents of her generation, **Anastasia Kobekina** (Jekaterinaburg, Russia, 1994) made her solo debut with orchestra at the age of six, and has since then performed with many renowned orchestras such as Kremerata Baltica, the Konzerthaus Orchestra Berlin, the Wiener Symphoniker, and the Mariinsky Theater Orchestra, under conductors such as Krzysztof Penderecki, Heinrich Schiff, Vladimir Spivakov, and Valery Gergiev. Anastasia, a passionate chamber musician, has given performances with Gidon Kremer, Yuri Bashmet, Giovanni Sollima, Fazil Say, Vladimir Spivakov, and Andras Schiff. After completing her studies with Frans Helmerson at the Kronberg Academy, Anastasia has been studying with Jens Peter Maintz at the Universität der Künste Berlin and is currently a student of Jérôme Pernoo at the Conservatoire National Supérieur de Musique de Paris. Anastasia plays a Giovanni Baptista Guadagnini cello from 1743.



Swedish cellist **Jakob Koranyi** (Stockholm, 1983) has firmly established himself in the classical music scene as one of Europe's most interesting young soloists. Acclaimed for his commanding virtuosity and passion for diverse and innovative programmes, he has toured extensively performing as a recitalist as well as a soloist all over the world. Orchestral highlights of previous seasons include performances with the Stockholm Royal Philharmonic Orchestra, Hong Kong Philharmonic Orchestra, New Zealand Symphony Orchestra, and Arctic Philharmonic Orchestra working with conductors such as Sakari Oramo, Jean-Pascal Tortellier, David Atherton, Jaime Martin, and Christian Lindberg. In 2012, Jakob Koranyi performed Tan Dun's *Snow in June* with dancers of LeineRoebana at the Cello Biënnale. He has had a lasting collaboration since then with dancer Heather Ware, which resulted in a new programme for dancers and cello ensemble *Battle Abbey*, for which Koranyi composed the music.



Harriet Krijgh was the winner of the First Prize and the Audience Prize at the Naional Cello Competition in 2012. That same year saw the establishment of her own festival in Feistritz *Harriet & Friends*, and in June 2017, she succeeded Janine Jansen as the artistic director of the Internationaal Kamermuziek Festival Utrecht. In 2015/2016, Krijgh was named "Rising Star" by the European Concert Hall Organisatoin (ECHO). She frequently performs in the world's most important halls, playing with national and international orchestras. She forms a quartet with Baiba and Lauma Skride and Lise Berhtaud, and collaborates with Quator Arod and the Signum Saxophone Quartet. She has been teaching at the Musik und Kunst Privatuniversität der Stadt Wien since 2017. Krijgh plays on a cello built in 1620 by Giovanni Paolo Maggini.



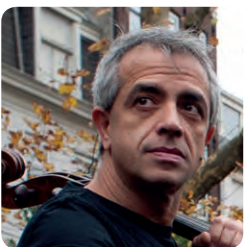
Reinhard Latzko (Freising, Duitsland) is one of the most eminent and demanded pedagogues in Europe, and gives master classes all over the world. Latzko studied with Jan Polasek, Martin Ostertag, and Heinrich Schiff. He is a laureate of various national and international competitions. Reinhard Latzko was the principal cellist of the SWR-Symphonieorchester Freiburg from 1987 to 2003, and a chamber music partner to great musicians including Markus Schirmer, Heinrich Schiff, Christian Tetzlaff, Gustav Rivinius, Ernst Kovacic, and Christian Altenburger. He has given a number of performances with several different European orchestras. He has been successful for the past years as an orchestral coach with Het Balletorkest and Ensemble Resonanz in Hamburg, among others. From 1988 until 2005 he was professor at the Musik-Akademie Basel and since 2003 he teaches at the Universität für Musik und darstellende Kunst Wien.



Mischa Maisky (Riga, 1948) began his studies at the Leningrad Conservatory and went on to study with Mstislav Rostropovich at the Moscow Conservatory. For a short time, he studied intensively in Los Angeles with the legendary Russian cellist Gregor Piatigorsky. During his performing and recording career, Maisky has worked in longstanding partnerships with artists such as pianists Martha Argerich, Radu Lupu, and Sergio Tiempo, violinists Gidon Kremer and Janine Jansen, and conductors Leonard Bernstein, Zubin Mehta, Vladimir Ashkenazy, Daniel Barenboim, and Giuseppe Sinopoli. His daughter Lily has been accompanying him on the piano regularly for the last years. At his last residency with the Cello Biënnale (2014), a documentary was made about him, and he appeared onstage with Strauss' *Don Quixote*, and at the Cello Coupé with 2CELLOS.



Jean-Guihen Queyras (Montreal, 1967) has been involved with the Cello Biënnale from the beginning, and has given numerous memorable performances at the festival since. He is a member of various chamber music ensembles, including the Arcanto Quartet, a piano trio with Isabelle Faust and Alexander Melnikov, and a unique quartet with zarb-specialists Kevan and Bijan Chemirani, and kemenche player Sokratis Sinopoulos. At the Biënnale in 2016, he was the soloist in *Nomads* by Joël Bons, who composed this piece specially for Queyras and the Atlas Ensemble. Queyras is a professor at the Musikhochschule in Freiburg, and the artistic director of the festival Rencontres Musicales de Haute-Provence. He plays a cello made by Gioffredo Cappa in 1696, provided to him by the Mécénat Musical Société Générale.



Giovanni Sollima (Palermo, 1962) studied cello with Giovanni Perriera and Antonio Janigro, and composition with his father and Milko Kelemen. He is a true virtuoso of the cello. For Sollima, playing is not the end in itself, but a means of communicating with the world. He is an extraordinary composer, whose music is full of mediterranean rhythms, with a melodic vein which is typically Italian. His world covers all eras from the 'Jurassic of the Cello' (as he calls the Baroque period) to Metal. He writes mainly for the cello, creating new repertoire for his instrument. His diverse audience ranges from classical music lovers to young metalheads. Giovanni Sollima conquers all. He plays a cello by Francesco Ruggieri (1679, Cremona). During the 2018 Biënnale, Giovanni Sollima is set to receive the prestigious Anner Bijlsma Award.



Kian Soltani (Bregenz, Austria 1992) was born into a family of Persian musicians. He began playing cello aged four and was only twelve when he joined Ivan Monighetti's class at the Musik-Akademie Basel. He was chosen as an Anne-Sophie Mutter Foundation scholarship holder in 2014, and completed his further studies as a member of the Young Soloist Programme at Germany's Kronberg Academy. He received additional important musical training at the Internationale Musikakademie in Liechtenstein. Kian was the winner of several international competitions: the Karl Davidoff Competition in Latvia, the Antonio Janigro Competition in Croatia, and the Paolo Competiton in Finland. In January 2018, his debut album was released on Deutsche Grammophon together with pianist Aaron Pilsan. Kian Soltani plays on the 1694 "London" Stradivarius cello, on generous loan from the J & A Beare International Violin Society.



Mela Marie Spaemann studied cello with Reinhard Latzko at the Universität für Musik in Vienna, and with Valter Dešpalj at the Muzička Akademija in Zagreb. She was the winner of the Internationaler Johannes Brahms Wettbewerb in Pörschach (Austria). Mela Marie Spaemann regularly performs as a soloist with orchestras including the North German Philharmonic Orchestra, the Zagreb Philharmonic Orchestra, and the Croatian Chamber Orchestra, and is in demand at international music festivals. In addition to her classical performances, she also performs as a singer-songwriter, singing her own sensitive, often narrative songs, accompanied by her own 'one-woman orchestra': her cello and a loopstation.



Mick Stirling studied the cello at the Guildhall School of Music with Leonard Stehn and Raphael Wallfisch and later with Lawrence Lesser at the New England Conservatory in Boston. Other important mentors were David Takeno, Hans Keller, Louis Krasner, Eugene Lehner, Colin Carr, and Bernard Greenhouse. From 1989 to 1997 Michael was the cellist of the Ensemble Modern in Frankfurt, Germany. He was also a member of the Raphael Ensemble and the Brindisi Quartet. In 2004 he became principle cellist of the Radio Philharmonisch Orkest. He is also a member of Nieuw Amsterdams Peil and The Quimias String Trio. He recorded the Hindemith cello concerto with Marcus Stenz and the Ensemble Modern which won the German Critic's Prize. Mick Stirling is currently a professor at the Conservatorium van Amsterdam.



Michel Strauss studied in France under Paul Tortelier and Maurice Gendron, and under Aldo Parisot in the United States. He has held a teaching position at the Conservatoire Nationale Supérieure de Paris since 1987, in addition to teaching at the conservatories of Groningen and The Hague. Strauss has collaborated with various important contemporary composers such as Maurice Béjart, Luciano Berio, Pierre Boulez, Henri Dutilleux, and Krzysztof Penderecki. A number of them have dedicated works to him. As a chamber musician, Strauss has worked with pianists such as Jean-Claude Pennetier, Georges Pludermacher, and Henriette Puig-Roget, violinists including Gérard Jarry, Tibor Varga, and Sandor Vegh, and viola players Gérard Caussé, Serge Collot, and Bruno Pasquier, as well as with his previous teacher Aldo Parisot. Michel Strauss is the founder and artistic director of the chamber music festival Musique de Chambre à Giverny in France.



Arnau Tomàs (Barcelona) is a versatile cellist and successfully combines a soloistic career with numerous activities within the chamber music world. He is a founding member of the renowned Cuarteto Casals and the Ludwig Trio. In addition to his numerous recitals and solo performances with various orchestras, he is a frequent guest at prestigious festivals. He has recorded a number of CDs including Bach's cello suites (2014) and sonatas and variations by Beethoven (2016), both of which were extremely successfully received. His unique interpretations of the Bach suites earned him a performance in Yo-Yo Ma's Masterclass on Bach suites in the Concertgebouw as early as 1992. In addition to his concert activities, Arnau Tomàs is a visiting professor at the Hochschule für Musik in Cologne, and he gives master classes across Europe and the United States.



Geneviève Verhage received her Bachelor's degree from the Koninklijk Conservatorium Den Haag with Monique Bartels, and earned her Master's degree at The Royal College of Music in London under Melissa Phelps. Other musicians who largely influenced her playing include Jean-Guihen Queyras, Bernard Greenhouse, Luc-Marie Aguera, and the Kronos Quartet. In addition to performances in classical concert halls, Geneviève regularly appears in music theatre performances. She has made tours with Orkater/Via Berlin, Oorkaan, Opera Zuid/ICK, and frequently works together with Leine Roebana, Circus Treurdier, and Nynke Laverman & Sytze Pruiksmas. She is a member of the Cello Octet Amsterdam and regularly plays with the Radio Philharmonisch Orkest, Pynarello, the Paradiso Orchestra, s.t.a.r.g.a.z.e., and Maarten Ornstein. Geneviève plays on a Hippolyte Silvestre cello (1865), on loan from the Nationaal Muziekinstrumenten Fonds.



Quirine Viersen received her first cello lessons from her father cellist Yke Viersen. She went on to study at the Conservatorium van Amsterdam with Jean Decroos, and later with Dmitry Ferschtman. She finished her studies at the Universität Mozarteum Salzburg under Heinrich Schiff. Quirine has won numerous prizes at international competitions. In 1994, she became the first Dutch laureate of the International Tchaikovsky Competition. She formed a duo in 1996 with pianist Silke Avenhaus, and recorded five CDs with romantic and contemporary music. These and her recordings of solo suites by Bach and Britten were received with great enthusiasm. She has given solo performances with major orchestras in the Netherlands and abroad, including the Koninklijk Concertgebouw Orkest and the Wiener Philharmoniker. Quirine plays a cello by Joseph Guarnerius Fillius Andrea built in 1715, provided to her by the Nationaal Muziekinstrumenten Fonds.



Alexander Warenberg was the winner of the First Prize and the Audience Prize at the National Cello Competition in 2016. He has been playing the cello from the age of five. From age eight, he received lessons from Monique Bartels. Alexander has been studying with Frans Helmerson at the Barenboim-Said Akademie in Berlin since October 2016. Alexander has performed as a soloist with the Zagreb Soloists at the Antonio Janigro Festival in Croatia, and as a chamber musician, Alexander has performed with Menahem Pressler, Paolo Giacometti, and Lucas Jussen. Alexander won the first prize at the Britten cello competition and the national competition of the Stichting Jong Muziektalent Nederland. He has also won a first prize at the international cello competition 'Antonio Janigro' in Croatia. He has performed at various festivals including Janine Jansen's Internationaal Kamermuziek Festival Utrecht and the Grachtenfestival in Amsterdam.



Sietse-Jan Weijenberg studied at the conservatories in Groningen and Paris with Jan-Ype Nota and Michel Strauss, and received master classes from eminent musicians including János Starker and Natalia Gutman. In 2009, he was the first Dutch cellist to reach the finals of the Rostropovich Competition. He has been playing in various orchestras since 2010, before he was offered a position with the Nederlands Kamerorkest in 2013. Sietse-Jan Weijenberg has given frequent performances as a soloist with Amsterdam Sinfonietta, the Nederlands Studenten Orkest, and the Orchestre de Paris, to name just a few. Recently he gave extremely successful performances of C.Ph.E Bach's Cello Concerto no. 3 with his own Nederlands Kamerorkest. Sietse-Jan is one of the six cellists to perform one of Bach's solo cello suites at Bach&Breakfast 2018, and he will show himself from an entirely different side during CELLOFEST, when he enters the stage in Bimhuis with Weijenberg & Kliphuis.



Jordi Savall (Igualada, Catalonia, 1941) is one of the most versatile musical personalities of his time. His activities as a gamba player, conductor, teacher, researcher, and creator of new musical and cultural projects have made him a leading figure in the reappraisal of historical music. Together with Montserrat Figueras, he founded the ensembles Hespèrion XXI (1974), La Capella Reial de Catalunya (1987), and Le Concert des Nations (1989). Savall has recorded over 230 discs, receiving many awards and distinctions amongst which a Grammy Award. His concert programmes have made music an instrument of mediation to achieve understanding and peace between different peoples and cultures. In 2008 Jordi Savall was named European Union Ambassador for intercultural dialogue and, together with Montserrat Figueras, was named "Artist for Peace" under the UNESCO "Good Will Ambassadors" programme.



Mirko Arnone (Palermo, Italy) studied classical guitar and music theory at the Conservatorio di Musica Vincenzo Bellini (Palermo) prior to completing his studies in lute and related early plucked instruments (Renaissance & baroque lute, theorbo, baroque guitar) in Germany at the Staatliche Musikhochschule für Musik Trossingen, under the tutelage of Rolf Lislevand. Mirko Arnone currently holds a teaching position at the Musik Akademie Basel. He frequently works with various ensembles including Capriccio Barockorchester, Bach Consort Wien, Zürcher Kammerorchester, Orchestre de Chambre de Genève, Holland Baroque Society, Cappella Mediterranea, Ensemble Severijn, Philharmonisches Orchester Heidelberg, Tonhalle Orchester Zürich, NDR Sinfonieorchester, Münchener Kammerorchester, and Il Gusto Barocco. Arnone performs both as a soloist and as a continuo player.



Jelger Blanken studied piano at the Conservatorium van Amsterdam with Mila Balawskaja and Håkon Austbø. In September 2001, he was the only Dutch pianist to be selected as a lied accompanist in the master classes of Dietrich Fischer-Dieskau. He graduated in 2002, and won the Concertgebouw's Vriendenkrans Concours that same year. Jelger Blanken is acclaimed both as an accompanist, performing with numerous international soloists, and as a solo pianist. He has given countless concerts in the Netherlands and has made international tours through different countries including France, Estonia, and Portugal. He has been part of music theatre productions such as the children's show *Wild* (2005). He is the regular pianist for Holland Music Sessions and the Stichting Internationale Masterclass Apeldoorn. Blanken is holding a teaching position at the Koninklijk Conservatorium Den Haag since 2003.



Julien Brocal (Arles, France, 1987) began learning the piano at the age of 5. He studied with Erik Berchot and Rena Shereshevskaya at the École Normale de Musique de Paris Alfred Cortot, and in 2013 began working with Maria João Pires at the Cité de la Musique in Paris. She invited him to continue his studies at the Chapelle Musicale Reine Elisabeth in Belgium and to be a founding member of the *Partitura Project*. Maria and Julien have performed together all over the world, including at the Chopin Festival (Warsaw), Severance Hall (Cleveland) and other places. Additionally, they have given numerous workshops together and launched educational and social programs for children. Julien is now a resident in Belgais, at the Center for Arts. His first solo recording, featuring works by Chopin, was released in January 2017 by Rubicon Classics.



Pedro Estevan (Sax, Alicante, 1951) studied percussion at the Real Conservatorio Superior de Música de Madrid, and went on to study contemporary percussion with Sylvio Gualda and African percussion with the Senegalese teacher Doudou Ndiaye Rose in Aix-en-Provence. Additionally, he studied tambourine technique with Glen Velez. Estevan has been a passionate member of various jazz groups, performing at numerous occasions. Together with Maria Villa and Suso Saiz, he founded the ensembles *Orquesta de las nubes*, *Ranfonía*, and *Panku*. Pedro Estevan has been a member of *Hespèrion XXI* and *Le Concert des Nations* since 1968. He successfully combines his performance career with a teaching career at the Escola Superior de Musica de Catalunya.



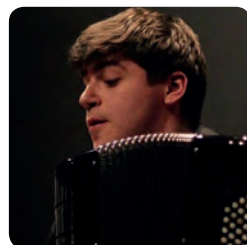
Jean-Claude Vanden Eynden (Brussels, 1947) started his studies at the Koninklijk Conservatorium Brussels at age 12, and went on to study at the Queen Elisabeth Music Chapel with Eduardo Del Pueyo. At age 16, he became the youngest laureate of the Koningin Elisabethwedstrijd. Vanden Eynden has performed with prestigious symphony and chamber orchestras, working with acclaimed conductors such as Rudolf Barshai and Yuri Temirkanov. He performs in chamber settings with top Belgian and international players. He attended major festivals such as Umeå (Sweden), Prades (France), and Stavelot (Belgium), of which he became artistic advisor for in 1987. He is frequently invited as jury member for the Koningin Elisabethwedstrijd. He currently holds teaching positions at the Koninklijk Conservatorium Brussels and the Muziekkapel Koningin Elisabeth, and is the artistic director of the Eduardo del Pueyo Musical Centre.



Pierre Hantai (1964) became passionately attached to Bach's music around age ten. Influenced by Gustav Leonhardt, he began studying the harpsichord by himself, then guided by the American teacher Arthur Haas. He gave his first concerts at an early age, alone as well as with his brothers Marc (traverso) and Jérôme (viola da gamba). He went on to study in Amsterdam with Gustav Leonhardt. He collaborated with many musicians, ensembles, and conductors, including Philippe Herreweghe, the Kuijken brothers, François Fernandez, Marc Minkowski, and Philippe Pierlot. Nowadays, he performs as a soloist around the world and often appears onstage with Jordi Savall. He enjoys meeting with his brothers and friends including Hugo Reyne, Sébastien Marq, Skip Sempé, Amandine Beyer, Olivier Fortin, Christophe Coin and Jean-Guihen Queyras to play chamber music.



Yoram Ish-Hurwitz (Amsterdam, 1968) fell in love with the piano at age six, and went on to study at the Conservatorium van Amsterdam with Danièle Dechenne and Jan Wijn. He became the first Dutch pianist to study at the Juilliard School in New York, for two years with György Sándor. He was then accepted into the class of Karl-Heinz Kämmerling in Hannover. Yoram has been the artistic director of the Oranjewoud Festival since 2010. He has performed at the Concertgebouw many times, and all over Europe and the United States. Yoram is regularly involved in unique projects such as *the Iberia project* (a multidisciplinary performance with film), and Edwin de Vries' *De Pianist*. He is also an active chamber musician, performing with the Fresco Trio and his niece, Noa Wildschut.



Jovica Ivanovic (Zvornik, Bosnia and Herzegovina, 1987) studied accordion at the Hochschule für Musik, Theater und Medien in Hannover. He now performs successfully as a soloist and participates in chamber music concerts all over Europe. Jovica's repertoire includes classical genres like Baroque, original compositions for accordion and new music as well as tango, jazz and traditional Balkan music. In addition Jovica Ivanovic is a highly gifted musical improviser.



David Kadouch (Nice, 1985) started his piano studies at the Conservatoire à Rayonnement Régional de Nice with Odile Poisson. At age 13, he performed at the Metropolitan Hall in New York at the personal invitation of Itzhak Perlman. At age 14, he went on to the Conservatoire National Supérieur de Musique de Paris to study with Jacques Roevier. After earning the Prix d'Honneur, he moved to Madrid to attend the Escuela Superior de Música Reina Sofía under the tutelage of Dmitri Bashkurov, Marthe Gylas, and Ralph Gothoni. In 2010, he was named "Young Talent Revelation" (Victoires de la Musique), and "Young Artist of the Year" (Classical Music Awards) in 2011. He won numerous prizes and distinctions, and currently performs all over the world with major international orchestras. He also frequently gives recitals and attends festivals.



Pianist **Isata Kanneh-Mason** is the eldest of a family of seven brothers and sisters who play a broad range of classical musical instruments. She is currently a student at The Royal Academy of Music, studying piano with Carole Presland, where she has been awarded the prestigious Sir Elton John Scholarship. She has even performed with Sir Elton John in Los Angeles in 2013. Isata begins her postgraduate studies with a scholarship to The Royal Academy in September 2018. Isata has performed around the UK and abroad, with concerto appearances, in chamber ensembles and in solo recitals, including at Wigmore Hall, The Royal Festival Hall, St Martin-in-the-Fields, The Elgar Room at The Royal Albert Hall, Nottingham's Royal Concert Hall, and many more.



Dutch pianist **Daniël Kool** (1986) started playing the piano when he was five years old, and won a regional competition after four years of playing. In 1997, he was admitted to the Young Talent department of the Conservatorium van Amsterdam, where he studied with Marjes Benoist. He finished his Bachelor's and Master's degree at the Conservatorium van Amsterdam with Mila Baslawskaja. Additionally, Daniël participated at various courses in The Netherlands and abroad. He has won several national and international prizes and has been praised for his refined and clear style of playing. Daniël is a respected and frequently asked soloist and chamber musician, and he is part of several ensembles. He has formed duos with soprano Nora Fisher and with cellist Ketevan Roinishvili, both of whom he performs with regularly.



Daniël Kramer started piano lessons with Ton Hartsuiker and graduated *cum laude* from the Conservatorium van Amsterdam with Håkon Austbø. He also studied with Rudolf Jansen, Willem Brons, Murray Perahia, and Claude Helffer. As a chamber musician, Daniël works with musicians like Janine Jansen, Nobuko Imai, Liza Ferschtman, and Charles Neidich. He has performed as a soloist with the Nederlands Kamerorkest, the Radio Kamer Filharmonie, and the Nationaal Jeugdorkest. He has premiered various contemporary pieces, by composers like George Benjamin, Louis Andriessen, Toshio Hosokawa, and Sofia Goebaidoelina. Daniël Kramer has won several prizes: He was awarded first prize at the national finals of the Prinses Christina Concours in 1994, and won the Concorso Seghizzi (2008, together with soprano Sabine Wüthrich) and the Concours Olivier Messiaen in Paris (2007).



Frank van de Laar (1965) started piano lessons at age 10. He continued his studies at the Conservatorium van Amsterdam with Jan Wijn. He graduated with the highest honours in 1989, and went on to study with Karl-Heinz Kämmerling and Naum Grubert. In 1987, he won third prize at the international Brahms Competition in Hamburg, and was awarded first prize at the Postbank-Sweelinck Concours in 1988, the same year in which he made his debut in the Grote Zaal of the Concertgebouw. He went on to perform regularly in the Netherlands, all over Europe, and in the United States and Asia. He was received successfully everywhere and earned many prizes and distinctions. Frank van de Laar holds teaching positions at the Conservatories in Amsterdam and Zwolle.



Andrew Lawrence-King (Guernsey, England, 1959) is a conductor of mainly baroque operas, in addition to being an early harp virtuoso and one of the world's leading performers of Early Music. He is the most recorded harpist of all time. He has directed operas and chamber music at La Scala in Milan, Sydney Opera House, Casals Hall in Tokyo and many other venues. His accolades include a UK Gramophone Award, a Dutch Edison Award, the US Noah Greenberg Award, a Grammy, and Australia's Helpmann Award with Jordi Savall, and as a director he received the Golden Mask, Russia's highest music-theatre award. He teaches at London's Guildhall School, and is a Baroque Opera Director for the Moscow State Theatre Natalya Sats. Lawrence-King investigates and teaches early harps & continuo, medieval music-drama & baroque opera, and baroque gesture and flow.



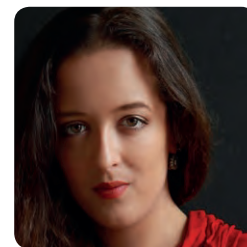
Rolf Lislevand (Oslo, 1961) studied the classical guitar from 1980 to 1984 at the Norwegian State Academy of Music. In 1984 he entered the Schola Cantorum Basiliensis in Switzerland where he studied under the tutelage of Hopkinson Smith and Eugène Dombois. He was then asked by Jordi Savall to accompany him with groups such as *Hespèrion XX*, *La Capella Reial de Catalunya*, and *Concert des Nations*. Through Savall, he acquired first-hand knowledge of 17th- and 17th-century Spanish viola da gamba music, just as Montserrat Figueras introduced him to 16th- and 17th-century Spanish vocal music. With his Ensemble Kapsberger he presents a new artistic conception of the instrumental music of the 17th-century and a revisionist approach to current performing traditions in early music. Lislevand is a professor at the Staatliche Hochschule für Musik in Trossingen (Germany).



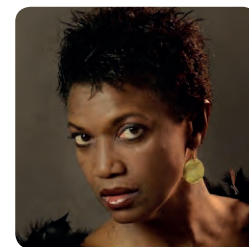
Fay Lovsky (Leiden, 1955) is a singer, composer, and multi-instrumentalist: she plays guitar, violin, musical saw, theremin, and ukelele. After studying at the Rietveld Academie, she recorded solo albums and played in various bands: *The Magnificent 7*, *The Veggies*, and *La Bande Dessinée*. She won a Golden Harp award, toured through France and the United States, and performed at the North Sea Jazz Festival, De Parade, and the Film Festival. She has been a musical saw and ukelele player in the French jazz/folk ensemble *Les Primitifs du Futur* since 1998, and is a member of the *EKO-trio* and *Ocobar*. Lovsky writes music for radio and television, as well as for theatre and film, especially children's programmes: *KleineSofie & lange Wapper*, *Hondje, Zusje Harmonika*, *Tante Patent* en *De radiomannetjes*. During the Cello Biënnale she is performing in Micha Wertheim's family show *Spruce and Ebony*.



Romanian master cimbalist **Vasile Luca** has made a name for himself in the world of gypsy music. His father taught him to play the cimbalom from a young age, and he later studied with various acclaimed cimbalists around Romania. He made many tours, both as a soloist and as an accompanist for pan flute players such as Gheorghe Zamfir, Damian Luca, Nicolae Pirvu, and Damian Draghize. His collaboration with Pirvu and Draghize brought him to the Netherlands, where he developed an intensive musical friendship with contrabass player Gabriel Barbalau. Together with Pirvu as well as Draghize, he made several recordings and performed with the Mirando's, the Serbans, and Theresa Steinmetz. Vasile is currently performing as the cimbalist of the Koninklijk Zigeunerorkest Roma Mirando.



Lily Maisky (Parijs, 1987) started playing the piano aged 4 and studied with Hagit Kerbel, Ilana Davids, and Alan Weiss. Between 2001 and 2005, she was a student of the *Purcell School for Young Musicians*, a boarding school near London for children aged 9-18. At age 15, she performed with her father for the first time to celebrate her mother's birthday, and in 2005 they gave their first professional performance together in Emola and Ravenna. She has performed all over Europe and the Far East. Lily received masterclasses from great pianists including Martha Argerich, Dmitri Bashkirov, Joseph Kalichstein, and Marielle Labeque. She is a member of the Maisky family trio with her father Mischa and her brother Sascha Maisky.



Claron McFadden (1961) studied voice at the Eastman School of Music in Rochester, New York. She has become widely respected as a singer of baroque and traditional repertoire as well as contemporary music. She is a demanded opera singer, and has sung the title role in *Lulu* at the Glyndebourne Opera House, the role of Zerbinetta in *Ariadne auf Naxos* at the Dutch National Opera, and many roles from baroque operas. She collaborated in various multidisciplinary projects such as in *Pitè!* by Alain Platel, the David Kweksilber Big Band, and with Muziektheater Transparant. In 2006, she was awarded the Amsterdamprijs voor de Kunst. At the last Biënnale, Claron McFadden shone together with cellist Jörg Brinkmann and the Artvark Saxophone Quartet in a gripping nighttime music theatre performance, POE: The Tell-Tale Heart.



Kennedy Moretti was born in São Paulo, where he studied piano at the University of São Paulo. He went on to study at the Franz Liszt Academy of Music (Budapest) and the Universität für Musik und darstellende Kunst Wien. Moretti moved to Spain in the 80s. He was a professor of chamber music at the Conservatorio Superior de Música, Salamanca until 2006, and currently teaches at the Escola Superior de Música de Catalunya in Barcelona and the Conservatorio Superior de Música de Aragón in Zaragoza. Moretti has accompanied numerous singers and chamber ensembles, and since 2002 he has been performing as a solo pianist, with performances in various Spanish cities and in Portugal, France, Austria, Germany, England, the United States, and Brazil.



Philippe Pierlot (Liège, 1958) was a self-taught guitar and lute player before dedicating himself to the viola da gamba under the tutelage of Wieland Kuijken. Philippe Pierlot directs the Ricercar Consort ensemble, which mainly interprets works of the 17th-century, revealing previously unknown compositions to the public. He has edited and revived a number of operas, including Monteverdi's *Il Ritorno d'Ulisse* and *Sémélé* by Marin Marais, and produced Bach's *St Mark Passion*. His repertoire also includes numerous contemporary pieces, several of which were written especially for him. In addition to the viola da gamba, Pierlot is an accomplished *baryton* player, a relatively unknown instrument for which Haydn wrote more than 150 trios, among other pieces. Philippe Pierlot was a professor at the Hochschule für Musik, Trossingen in Germany, and currently teaches at the Brussels and The Hague Conservatories.



Nicolas van Poucke studied piano at the Conservatorium van Amsterdam and received masterclasses from great pianists including Martha Argerich, Murray Perahia, Emanuel Ax, and Andras Schiff. He has been active as a soloist and chamber musician from a young age, and performed in several European countries and the United States. He has formed a duo with his sister, cellist Ella van Poucke, and has collaborated with musicians such as Colin Carr, Christiaan Bor, and Gil Sharon. He has performed at various festivals including the Verbier Festival, Internationaal Kamermuziekfestival Utrecht, and Krzyzowa Music. As a soloist, he has given performances with various Dutch orchestras of concertos by Bach, Poulenc en Rachmaninov, among others. Last season, Nicolas released his second album, featuring Chopin sonatas and a Chopin recital in the Koninklijk Concertgebouw.



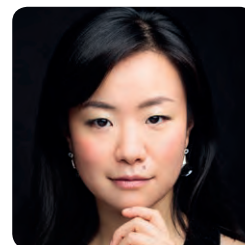
Dimitri Psonis (Athens, Greece, 1961) started playing classical guitar aged 11, and several more instruments soon followed. At the age of 18, he began learning the santoor with Tasos Diakoyorgis, and studied composition with composer and conductor Yannis Ioanidis. He later moved to Madrid and Amsterdam to continue his studies in – among other disciplines – percussion, marimba, vibraphone, and music teaching. He has been involved in the soundtracks for numerous films, including *The Kite Runner* in 2007, for which the score was nominated for an Oscar. As one of the best santoor players in the world, he regularly works with Jordi Savall and *Hespèrion XXI*, as well as with other groups dedicated to early music.



Christopher O'Riley (Chicago, 1956) started playing the piano at age 4. He became interested in pop music and started his own band around age 12. During high school, his focus shifted to jazz-rock fusions. While studying at the New England Conservatory, he decided overnight to switch to classical music. O'Riley presents the popular radio programme *From the Top*, in which young musicians perform and are interviewed, and in which he combines classical music with his own arrangements of songs by *Radiohead*. This way, he is able to introduce *Radiohead*'s music to a classical audience and classical music to a younger audience. His repertoire ranges from English Renaissance and French Baroque to tango and contemporary repertoire.



Thomas Sauer is a professor at the Vassar College and at the piano faculty of the Mannes College, both in New York. He is a demanded soloist and chamber musician, and performs all over the world, only recently having played at Carnegie Hall and the Concertgebouw in Amsterdam. He has performed at prestigious festivals in and outside of the United States. He recorded the complete works for cello and piano by Mendelssohn and Beethoven with cellist Colin Carr, and is the founder of the Mannes Beethoven Institution. His most important professors were Jorge Bolet, Edward Aldwell, and Carl Schachter.



Japanese-born pianist **Naoko Sonoda** studied under Seiko Ezawa and Mikhail Voskresensky at the Toho Gakuen School of Music before completing her postgraduate at the Universität der Künste in Berlin under Rainer Becker. She studied chamber music with Tabea Zimmermann and Natalia Gutman. After graduating, Naoko was engaged by the Universität der Künste in Berlin, the Hochschule für Musik Hanns-Eisler Berlin and the Franz Liszt Musikhochschule in Weimar as a collaborative pianist. Naoko won prizes at numerous international piano and chamber music competitions, including those in Argento and Trieste (Italy) and Łódź (Poland). Solo and chamber music concert invitations have taken her all across Europe and Asia. Naoko has received prizes as best accompanist at the International Music Competition in Markneukirchen (2013), the Lutosławski International Cello Competition in Warsaw (2015) and the XV International Tchaikovsky Competition (2015).



Tineke Steenbrink (1977) studied organ with Bernhard Winsemius and Willem Tanke at the Hogeschool voor de Kunsten Utrecht, and harpsichord under Ketil Haugsand at the Hochschule für Musik Köln. She graduated in 2004, with the highest distinction. Tineke and her twin sister Judith Steenbrink (violin) form Ensemble Séverin together. Tineke is the co-founder of Holland Baroque Society, and has been a part of Cappella Amsterdam, Concerto Köln, Real Filharmonía de Galicia, and The King's Consort, among others. She has been teaching harpsichord, basso continuo, and chamber music at the Artez Conservatorium in Zwolle since 2006. She frequently performs as a solo organist, and was named 'organiste titulaire' at the Sint-Martinuskerk in Cuijk, where she plays the famous Severijn organ built in 1650. In 2014, she made her debut as musical director of Vokal Consort Berlin.



Sven Arne Tepl (Celle, Germany, 1966) studied viola and chamber music at the Musikhochschule Detmold and Köln. In addition to his positions as guest principal in acclaimed orchestras in the United States, Germany, and the Netherlands, Sven was a member of the Utrecht String Quartet, and principal viola of Amsterdam Sinfonietta. He has held teaching positions at the Folkwang Hochschule in Essen and the Guildhall School of Music in London, and has been a professor of viola and chamber music at the Conservatorium van Amsterdam. Sven has worked as the artistic leader for Holland Symfonia, artistic manager for the Nederlands Philharmonisch/Nederlands Kamerorkest, and as vice principal at the Conservatorium van Amsterdam. In 2016, he was named artistic director for the Residentie Orkest. During this Biënnale he acts, for the 1st time, as the chairman of the jury of the National Cello Competition.



Willem Vermandere (Lauwe, Belgium, 1940) is a Belgian entertainer, writer, poet, sculptor, philosopher, singer, guitarist, bass clarinetist, and painter. He grew up in a musical environment between his mother's kitchen and his clarinetist/wheelwright father's workshop, and joined the town fanfare Saint Cecilia at a young age. In the sixties, Vermandere mainly grew well-known for his Flemish cabaret songs about day-to-day things, Westhoek, and the terrors of the Great War. His songs occasionally contain criticism toward society and the church. His performances are a mix of cheerful, solemn, sad, and upbeat songs and music, and are all characterized by his typical cheeky narrative elements, so-called 'vertellemen'.



Micha Wertheim is a comedian, satirist, columnist, and programme creator. He started as a stand-up comedian at the collective *Comedytrain*, and soon started making his own programmes: *Micha Wertheim voor beginners*, *Micha Wertheim voor gevorderden*, *Micha Wertheim in het buitenland*, etc. In 2015 and 2016, he created two shows in which he himself was absent: *Ergens anders* and *Iemand anders*. Wertheim has created radio documentaries, wrote for VPRO's *De Avonden*, organises the programme *Echt Gebeurd* with Paulien Cornelisse, and writes columns for *Vrij Nederland* and *De Correspondent*, among others. He also wrote two children's books: *Hoe Lima een leuke band kreeg* (How Lima's Tire Tore) and *De Hik* (The Hiccups). The second book was illustrated by Cristina Garcia Martin, with whom he collaborated to write a book specially for the Cello Biënnale, *De familie Decibel* (*The Decibel Family*).

The string ensemble **Amsterdam Sinfonietta** was established in 1988 by a number of passionate young musicians, under the leadership of conductor Lev Markiz. With Candida Thompson – the artistic director since 2003 – as a leader, the orchestra has made tours over the past years across Europe, China, South America, and Australia. In addition to the broad repertoire for string orchestra, the orchestra frequently performs unknown music and regularly commissions works. For their performance at the Biënnale, the orchestra will be led by Israeli-Canadian violinist **Daniel Bard**, previously the principal viola player with Amsterdam Sinfonietta. He has recently been appointed concertmaster in Basel. After his first violin lessons in Haifa, he moved to Toronto to study with David Zafer, Lorand Fenyves, and Peter Oundjian, and later studied with David Takeno at the Guildhall School of Music in London. Bard is a founding member of the prize winning Trio Mondrian, and a member of the Israeli Chamber Project ensemble.

The **Antwerp Symphony Orchestra** is Flanders' symphony orchestra, based in the newly built Koningin Elisabethzaal in Antwerp. Led by chief conductor Elim Chan (from the 2019-2020 season onwards) and visiting conductor Philippe Herreweghe, the orchestra aims to touch the heart of as many people as possible, inspiring them with concert experiences of the highest possible level. As a result of concert tours in major concert halls, the Antwerp Symphony Orchestra has earned a respected position within Flanders. The orchestra is in demand abroad, performing frequently in important venues and touring through Europe and Asia. In addition to their regular concerts, the Antwerp Symphony Orchestra has developed a wide range of educative and social projects, which helps children, young adults, and people from different backgrounds find their way within the sounds of a symphony orchestra.

The **Atlas Ensemble** unites top musicians from the Far East, Central Asia, the Middle East, and Europe. The ensemble offers a unique combination of western and non-western compositions, which are often composed specially for the ensemble. The Atlas Ensemble was founded by composer Joël Bons. The ensemble is characterized by the remarkable level of playing from each player, coloured by their individual musical roots that they carry with them so closely. The combination of these different backgrounds and traditions and the open minds of the ensemble's players give the group a remarkable power. The Atlas Ensemble premiered at the 2016 Biënnale Joël Bons' *Nomads* in which cellist Jean-Guihen Queyras blends his cello tone with the music of the 18 musicians of the multi-ethnic ensemble. Because of the theme of this year's Biënnale and the huge success in 2016, it was decided to give *Nomads* yet another performance

Formed in 1992, the **Bang on a Can All-Stars** are recognized worldwide for their ultra-dynamic live performances and recordings of today's most innovative music. Freely crossing the boundaries between classical, jazz, rock, world and experimental music, this six-member amplified ensemble has consistently forged a distinct category-defying identity, taking music into uncharted territories. Together, the All-Stars have worked in unprecedented close collaboration with some of the most important and inspiring musicians of our time. The group's celebrated projects include their landmark recordings of Brian Eno's ambient classic *Music for Airports* and Terry Riley's *In C*, as well as live performances with Philip Glass, Meredith Monk, Don Byron, Iva Bittova, Thurston Moore, Owen Pallett and others. The All-Stars were awarded Musical America's Ensemble of the Year and have been heralded as "the country's most important vehicle for contemporary music" by the San Francisco Chronicle.

The **Cello Company** was born by initiative of Master students and new graduates of the Conservatorium van Amsterdam. The Cello Company is quickly bulking out its repertoire with original compositions as well as arrangements for two, three, and four cellos. The Cello Company performs for various occasions at the Cello Biënnale, and gives (house) concerts for contributors and the *Casals Circle*. **Emma Kroon** is a Master student at the Conservatorium van Amsterdam and the cellist of the Dostojevski kwartet. **Maximiliano Segura Sánchez** received his Bachelor and Master degrees in Amsterdam, and is a member and the artistic director of Capella Estense, an initiative that was partly sponsored by the Anner Bijlsma Award. **Maya Fridman** was the main figure in *The Master and Margarita* during the Biënnale in 2016. She is the 'musician in residence' of Gaudeamus 2018 and 2019, and a candidate for the Dutch Classical Talent award.

Cello Octet Amsterdam was founded in 1989, under the name Conjunto Ibérico. After the artistic director Elias Arizcuren parted with the ensemble, it continued under the name Cello Octet Amsterdam. The Octet has performed in prestigious hall within Europe as well as in the United States, Canada, Central and South America, and the Middle East. In addition to their large collection of new compositions, the Cello Octet often surprises audiences with dozens of original arrangements. The combination of new music and arrangements has made the Cello Octet an inspiration for cellists worldwide. The Octet has given over 70 world premieres, most of which were dedicated to the ensemble. They have worked with Xenakis, Gubaidulina, Pärt, Boulez, Loevendie, Riley, Kagel, Glass, and many others.

Cellokwartet Ferschtman. At the personal invitation of Natalia Gutman, Dmitry Ferschtman travelled to her festival in the south of Germany with a few students ten years ago, and performed there with them. Thus was born the Cellokwartet Ferschtman, which emanates the unique cello sound through classical and romantic repertoire, as well as inspiring composers to write for the ensemble. After moving to the Netherlands, **Dmitry Ferschtman** (after whom the quartet was named) was the principal cellist of the Dutch Radio orchestras for many years, and gave numerous performances as a soloist. He has been a professor at the Conservatorium van Amsterdam for almost forty years. **Larissa Groeneveld** is one of the most eminent Dutch cellists of her generation, and a member of different ensembles including the Osiris Trio. **Ketevan Roinishvili** is a laureate of various international competitions and was a finalist in the last Dutch Classical Talent award. **Willem Stam**, a member of the Ysaÿe Strijktrio, performs all over the world with recital programmes and soloistic appearances. He was recently appointed artistic director of the "Old Ox festival Mariestad" in Sweden.

Ensemble Shiraz was established in 1984 by classically trained bassoonist Khosro Soltani, with the aim of keeping Persian music alive. After playing in the Teheran Symphony Orchestra for a number of years, Soltani moved to Vienna in 1974 to study with Karl Oelberger. He soon started giving performances with early music ensembles such as Les Menestrels and Musica Antiqua Wien. He set himself to learning the recorder in addition to the bassoon. With his interest for early music, his interest for traditional Persian music kept growing. Ensemble Shiraz has performed in various settings across Europe and North America, and has given radio performances in various countries. Since some time cellist **Kian Soltani** is performing with his father's ensemble. Singer **Sepideh Raissadat** studied classical Persian singing and setar in Teheran, and ethnomusicology in Bologna and Toronto.

Hesperion XXI is the leading early music organization of the Iberian peninsula. It is a small mixed ensemble of about 12 players and singers and varies somewhat depending on the repertory chosen. The founders of the group (which was called Hespèrion XX when it was formed back in 1974) were bowed string instrument player Jordi Savall, vocalist Montserrat Figueras, plucked string instrument player Hopkinson Smith, and flautist/percussionist Lorenzo Alpert. Savall has been the musical director of Hesperion since the beginning. The ensemble is noted for its scholarship in early music — especially the music of 16th and 17th century Spain. Their performance practice is noted for the liberal use of improvisation around the basic melodic and rhythmic structures of the early pieces, resulting in great emotional intimacy and immediacy.

Holland Baroque unites Telemann with the Chinese sound of Wu Wei, connects Reinbert de Leeuw to Bach, and shows us how percussionists are in charge of the heartbeat of baroque music. The programmes presented by Holland Baroque have one thing in common: they work with soloists and ensembles with whom they can do just the thing they are so widely praised for – showing the public that old traditions can tell novel stories. The ensemble is the ideal station for curious music lovers. Holland Baroque has had successful collaborations with unique musicians such as Leszek Mozdzer, Eric Vloeimans, Lars Ulrik Mortensen, with groups including Nederlands Kamerkoor, Cappella Amsterdam, Gesualdo Consort, Orkater, and many others. *De Stentor* has said the following about the results of these collaborations: ‘The instruments and drastically different styles pose a contrast toward each other in form, but enhance each other in content. This is how something new is born – from tradition, innovation, surprise, and a pinch of entertainment.’ Baroque is now.

The **Nederlands Philharmonisch Orkest**, partner of the Cello Biënnale Amsterdam, is the regular orchestra for productions by De Nederlandse Opera in Het Muziektheater, Amsterdam. The orchestra, in addition, frequently performs in the Koninklijk Concertgebouw in Amsterdam. The NedPhO is a highly demanded orchestra all across the Netherlands and abroad. They bring classical music to life at the highest level, and work together with internationally renowned soloists and conductors. On top of this, the NedPhO regularly gives new musical talent the opportunity to gain experience by playing with the orchestra. In this way, the orchestra looks to its own future by fostering the passion and performance techniques of the orchestra. The NedPhO is led by chief conductor Marc Albrecht.

In recent years, the **Nieuwe Philharmonie Utrecht** led by Johannes Leertouwer has drawn attention to itself by presenting a number of extremely well received productions. The orchestra gave a historically informed, authentic performance of Beethoven and Brahms, praised for its great vitality and expressivity. The Volkskrant wrote: “Leertouwer renders a powerful Brahms with an abundance of contrast, and has a national rather than a regional potential.” Furthermore, the NPU’s performances of Bach’s *Matthäus Passion* (since 2012) and *Johannes Passion* (2013) were remarkably well received. The NRC described the performances with “penetrating intimacy and a truly captivating story”, and *opusklassiek.nl* lauded the performances for their “succession of musical peaks at an international top level”. During the summer of 2017, the orchestra performed as the Wonderfeel Festival Orkest with a Beethoven trilogy. The orchestra is set to reappear at the Wonderfeel festival as the festival orchestra in the coming years.

Oorkaan works with top musicians to create concerts for a younger audience. They want to help both small ears and big ears, as many as possible, to discover the endless world of music. They do this in innovating, theatrical ways, focussing on classical music from all over the world, written in all eras. Cello Octet Amsterdam has collaborated with Oorkaan to create the succesful production *Cellostorm*, now performed across the globe. The production was nominated for a YEAH award and a YAM award, both European prizes for the best musical performance for children. This year, Oorkaan and the Octet come together once again for the new production *Cello Warriors*. Three choreographers each direct a part of this trilogy about acting ‘cool’, winning and losing, being vulnerable, and the power of music. The production features music by Bartók, Ligeti, and Glass. **Jochem Stavenuiter** is the artistic director of the Mime theatre group Bambie, which he founded in 1995 together with Paul van der Laan. Jochem Stavenuiter has made a number of successful productions with Oorkaan in the past. **Josephine van Rheenen** studied at the Theaterschool Amsterdam and as a newly graduated dancer joined the youth dance company De Dansers. >

After spending 5 years onstage with various groups including De Dansers, Vloeistof, and Breekgoed, she was named artistic director of De Dansers together with Guy Cornelle. **Pim Veulings** earned his Bachelor in dance from the Amsterdam University of the Arts. As a choreographer, he worked for De Nationale Reisopera, Via Berlin, Stage Entertainment, Theaterfestival de Parade, Theateralliantie, IT’s festival, Oerol, Codarts, Fontys Hogeschool voor de Kunsten, and others. **Caecilia Thunnissen** has been the artistic director of Oorkaan since 2015. She has worked with the Koninklijk Concertgebouw Orkest as a director of the operas *Lohengrin* and *Wagner’s Der Fliegende Holländer* led by Andris Nelsons. For Oorkaan, she has directed the family concerts *Laat me met rust!* with the Nederlands Kamerorkest, and *Romeo en Julia* (2018) with the Koninklijk Concertgebouw Orkest.

The **Residentie Orkest** is characterised by top quality combined with an adventurous profile and a dynamic eagerness. The orchestra aims to bring beautiful and unique music to as many people as possible, inspiring and surprising them, and bringing joy to their lives. The Residentie Orkest is one of the most prestigious Dutch orchestras, based in The Hague. They are in demand with important venues all across the Netherlands and abroad. Starting in the 2018-2019 season, the young Brit Nicholas Collon was appointed chief director and artistic advisor of the Residentie Orkest. Starting in 2019, Richard Egarr will be their principal guest conductor, and until summer 2019, the chief conductor of the Residentie Orkest will be Jan Willem de Vriend.

The **Symfonie Orkest van het Conservatorium van Amsterdam** has had an important role at the Biënnale for several occasions. Led by Tan Dun, the orchestra has given a historic performance of *The Map*, Tan Dun's multimedia; 'cello concerto'. Moreover, the orchestra has shared the stage with the three finalists of the National Cello Competition many times, including this year. Led by Dirk Vermeulen, the orchestra will accompany the three finalists of the competition in Robert Schumann's Cello Concerto in A minor. In addition, the orchestra will perform Korngold|Deception at the afternoon concert on Sunday, October 21. The Conservatorium van Amsterdam is a partner of the Cello Biënnale Amsterdam.

Wishful singing is formed by five singers who met at the Nationaal Jeugdtkoor. They had a special click, which led them to continue together in *female a cappella*; a relatively uncommon genre, which they all hold dear. The group's repertoire ranges from intimate pieces from the renaissance and baroque eras to upbeat and swinging versions of golden oldies like *Mr. Sandman*. They evoke emotions that can vary from silent melancholia to a tickling laugh. Each singer's individual qualities form the basis for their collective clear intonation, harmony, and balance. These qualities combined with their shared talent for timing and comic mimicry have made Wishful Singing a leading group in its genre.



Antony Hermus (Netherlands, 1973) became successful at a striking rate. After studying piano and orchestra conducting at the Fontys-conservatorium in Tilburg, he was appointed leader of the opera and symphony orchestra of Hagen. He was the Generalmusikdirektor of the Anhaltische Theater in Dessau (Germany) from 2009 to 2015, conducting parts of Wagner's *Der Ring des Nibelungen*, among many other things. When he parted with the orchestra, he was named honorary conductor for his exceptional service. He has since led opera productions with orchestras including the Opera National de Paris and the Nederlandse Reisopera, and has had guest performances with the BBC Philharmonic Orchestra, the Bamberger Symphoniker, and the Koninklijk Concertgebouw Orkest.



Alexander Joel (London, 1971) As opposed to his half brother Billy, Alexander Joel chose the path of classical music. He studied piano and then orchestral conducting in Vienna. Joel has a vast amount of experience in opera and has held various Kapellmeister positions in Germany and Austria, including the Deutsche Oper am Rhein from 2001 to 2007. He was the director of the opera and symphony orchestra of Braunschweig until 2014. Joel is a frequent guest at the Bayerische Staatsoper in München and the Royal Opera House in London, among others, and he is the principal guest conductor at Opera Vlaanderen. He conducted the Nationale Opera in the Netherlands in 2016 for a production of Puccini's *Manon Lescaut*, with the Nederlands Philharmonisch Orkest.



Violinist and conductor **Johannes Leertouwer** is chief conductor and artistic director of the Nieuwe Philharmonie Utrecht, an orchestra he has presented a number of unique productions with in the past years. The orchestra performs on period instruments, even when playing 19th-century and 20th-century music, and is especially focused on education – thus clearly bearing its chief conductor's signature. Johannes Leertouwer received conducting lessons from David Porcellijn and Jorma Panula. He was the artistic director and conductor of the Nederlands Jeugd Strijkorkest from 1998 to 2006, during which he also regularly conducted projects at the conservatories of Paris, Antwerp, Leipzig, and Amsterdam. He has had guest performances with the Noord Nederlands Orkest, the choir and orchestra of the Nederlandse Bach Vereniging, and the Osaka Symphony Orchestra.



Klaus Mäkelä Still in his early twenties, conductor and cellist Klaus Mäkelä is the principal guest conductor of the Swedish Radio Symphony Orchestra, Artist in Association with Tapiola Sinfonietta and Artistic Director of the Turku Music Festival. This season Mäkelä will return to conduct the Swedish Radio Symphony Orchestra as Principal Guest Conductor, and he will embark on a multi-year exploration of Beethoven's symphonies with Tapiola Sinfonietta. Additionally, the 18/19 season will see his debut with Orchestre de Paris, Orchestre National de Lyon, Bergen Philharmonic Orchestra, and the Antwerp, Bern and Malmö symphony orchestras. In Opera, he made his debut at the Finnish National Opera conducting Mozart's *Zauberflöte*.



Ed Spanjaard (Haarlem, 1948) has been the chief conductor of the Nieuw Ensemble since 1982. In addition, he is a frequent guest conductor at the Koninklijk Concertgebouw Orkest, the Dutch radio orchestras, and the Nederlands Kamerkoor. Spanjaard has held a conducting position at the Münchner Philharmoniker, as well as the Staatskapelle Weimar, the Danish National Symphony Orchestra, the Opéra in Lyon, Ensemble Intercontemporain, Ensemble Modern, and KlangForum Wien. His semi-concertante performance of *Così fan tutte* with the Orkest van de 18^eEeuw in 2013 was received extremely well, and he was praised for his performance of *Ein deutsches Requiem* with the Scottish Chamber Orchestra in 2016. Ed Spanjaard was appointed chief conductor at the Orkest van het Oosten from the 2017/2018 season. He has been a conducting professor at the Conservatorium van Amsterdam since 2012.



Dirk Vermeulen has gained an international reputation thanks to his sensational interpretations of repertoire from the 18th century and the romantic period. He started out with a successful career as a violinist, but was invited by Frans Brüggen to assist at a number of productions of the Orkest van de 18^e Eeuw. This marked the beginning of his conducting career. He founded his own chamber orchestra Prima La Musica in 1991, a highly praised collective. Vermeulen has conducted numerous orchestras and worked with eminent soloists such as Maria João Pires and Jeanine Jansen, and jazz musicians including Toots Thielemans and Wayne Shorter. Vermeulen has recorded over 25 CDs. He has been active in the opera world for a number of years, as well.



Kalle de Bie (1994) started playing the cello at age six. In 2008, he began his studies at the Conservatorium van Amsterdam under the tutelage of Jeroen den Herder and Jelena Očić. He started his master degree in Amsterdam under Dmitry Ferschtman. Kalle is a laureate of various competitions. In 2016, he won the Incentive Prize and the Start in Splendor prize at the National Cello Competition in Amsterdam. With the Start in Splendor Prize, Kalle was able to organise a unique project in Splendor, revolving around the music of Henri Dutilleux, in which he combined different art forms. Kalle plays on a beautiful Italian cello by Gaetano Chiocchi from ca. 1870, generously provided to him by the Nationaal Muziekinstrumenten Fonds.



Liesbeth Bosboom (1995) is currently pursuing her Master's degree at the Koninklijk Conservatorium Den Haag, studying with Michel Strauss and Jan-Ype Nota. Additionally, she is doing the orchestral master of the Residentie Orkest. In June, 2017, Liesbeth received her Bachelor of Music at the Prins Claus Conservatorium with a 10. Liesbeth has performed in various halls in the Netherlands and abroad. She has given solo performances with several orchestras, including the Nederlands Kamerorkest. She has won prizes in the national finals of the Prinses Christina Concours, the Peter de Grote Festival, and the Avond van de Jonge Musicus. Liesbeth plays on a Radrizzani cello with a bow by Andreas Grütter, provided to her by the Nationaal Muziekinstrumenten Fonds.



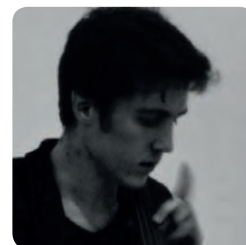
Canadian-Dutch cellist **Carmen Bruno** is currently pursuing a Doctor of Music in Cello Performance at McGill University's Schulich School of Music (Montreal, Canada) with professor Matt Haimovitz, where she recently earned her Master's degree. She received her Bachelor of Music from the Conservatorium van Amsterdam with professors Jeroen den Herder, Maarten Mostert, and Dmitry Ferschtman. She was a member of the YOA Orchestra of the Americas in 2014, and in 2015 she was invited to play as a soloist with NYO Canada on their nationwide tour. She is a member of the 2018 Global Leaders Program cohort and recently travelled to Panama and Chile to perform and teach. Carmen plays a French cello, circa 1880 made by Theophile Pierre, and generously loaned to her by the Carlsen Cello Foundation.



Irene Enzlin (1993) was accepted into the Yehudi Menuhin School in England at age fourteen, where she studied with Pierre Doumenge and Charles Watt. She went on to study at the Universität Mozarteum Salzburg with Clemens Hagen, and graduated with distinction. She then studied at the Conservatoire Nationale Supérieur de Paris, where she graduated in 2017 with a "très bien à l'unanimité" judgement. In 2013, Irene founded the Delta Piano Trio with Vera Kooper and Gerard Spronk, with whom she won international competitions in Italy, Latvia, Switzerland, and the Netherlands, and performed numerous times. The Nationaal Muziekinstrumenten Fonds has provided Irene with a Bertrand cello (2006), and she was given a Hans Karl Schmidt bow on loan by Henk te Hietbrink.



Tom Feltgen started playing the cello at the age of 6, studying with Raju Vidali and Judith Lecuit in Luxembourg. In 2013, he was admitted into the cello class of Manfred Stilz at the Schola Cantorum in Paris, where he obtained a *Diplôme de Concert*. In 2015 and 2016, Tom was in the young talent class of Adnana Alexandrescu-Rivinius at the Hochschule für Musik Saar and in 2015 obtained the *Diplôme Supérieur* with distinction at the Conservatoire de Musique du Nord (Luxembourg). He took master classes with Daniel Müller-Schott, Gary Hoffman, Niall Brown, Frederico Romano, Cristoforo Pestalozzi, Gustav Rivinius, Dmitri Ferschtman, Trio Broz, and the Juilliard String Quartet. Since 2016, after graduating secondary school in Luxembourg, Tom has been studying at the Conservatorium van Amsterdam with Gideon den Herder.



Miquel Garcia Ramon was born in 1997. After finishing his studies in Spain with Iñaki Etxepare and Maria Casado, he started his studies at the Koninklijk Conservatorium Den Haag with Michel Strauss and Jan-Ype Nota. In 2015 he won the second prize in the cello competition *Jovenes promesas del violoncello Jaime Dobato Benavente*. Since 2015, he has been playing a Sebastien Vuillaume cello built at the end of the 19th century.



Eline Hensels (1998) has studied with Monique Bartels (Amsterdam) and Felix Schmidt (Royal Academy of Music, London), among others, and is currently studying with Alexander Petrasch and Gustav Rivinius. She won First Prize and the Laureate Prize in the regional finals of the Prinses Christina Concours both in 2012 and 2014, in addition to being awarded the 'Prijz van het Limburgs Symfonie Orkest'. In 2015, she won the 'Staalbankiersprijs Masterclass' at the Britten Cello Competition, and a solo performance with the Britten Jeugd Orkest. Eline has received master classes from musicians such as Gustav Rivinius, Marcio Carneiro, Charles Watt, Istvan Vardai, Stephan Forck, Bruno Pasquier, and Emil Rovner. In 2017, she attended the Pablo Casals Academy. For her studies in London, Eline received an Entrance Scholarship from the Royal Academy of Music, and scholarships from the Van Den Ende Foundation and



Fundatie Vrijvrouwe Van Renswoude. **Pieter de Koe** (1994) studied at the Sweelinck Academie with Monique Bartels, and won various prizes from a young age, including at the Stichting Jong Muziektalent Nederland and the Prinses Christina Concours. He received his Bachelor of Music *cum laude* from the Koninklijk Conservatorium Den Haag, where he studied with Michel Strauss and Jan Ype Nota. Pieter is currently pursuing his Master's degree at the Musikhochschule Freiburg under the tutelage of Jean-Guihen Queyras. With his Animato Kwartet, Pieter aims to attend the European Chamber Music Academy. The Animato Kwartet received a Kersjes Kwartet scholarship and is receiving lessons from Eberhard Feltz at the Nederlands StrijkKwartet Academie. Pieter has performed at festivals such as Davos, Harnos, the Mahler Academy, and the Grachtenfestival. He is also a part of various cross-arts projects like ISH, Yopera,



Troupe Courage, and his own production *Wonder*.

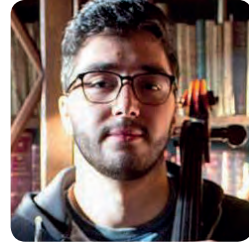
Sara Novoselić

(Croatia, 1992) started studying the cello at the Arts Academy in Rome and continued her studies in Croatia, enrolling at the Music Academy of Zagreb in 2011. She has won prizes at several competitions, such as a 3rd prize at the Papandopulo Competition for young musicians, as well as 1st prizes at the National Chamber Music Competition in 2014 and 2015 and a 1st prize at the Croatian National Music Competition. She has also had the opportunity to give a solo recital at the Croatian National Theatre in Split, and has given numerous other performances across Croatia. In 2017, she graduated from the Music Academy of Zagreb and she is currently a Master's student at the Conservatorium van Amsterdam, studying with Jelena Očić.



Renée Timmer

(Groningen, 1994) is studying in the second year of her Master's degree at the Conservatorium van Amsterdam with Mick Stirling. She received her Bachelor of Music in 2017 with Maarten Mostert. She is a passionate chamber musician, and with her string quartet she performed in the pre-programme of the Leipziger Quartet and the Juilliard Quartet. In 2018, she was selected to be a part of the project '*In de ban van Brahms*' (Under the spell of Brahms) and gave performances with Candida Thompson and Harriet Krijgh. Renée has given a number of world premieres, and enjoys collaborating with different forms of art to seek the boundaries of classical music. Renée plays on a cello by Hein Woldring, which was financed with the generous support of Stichting Eigen Muziekinstrument. Her bow was given on loan by the Nationaal Muziekinstrumenten Fonds.



João Valpaços

(Chaves, Portugal, 1994) began playing the cello at the age of twelve. In 2016 he finished his Bachelor's degree with Ran Varon at the HKU Utrechts Conservatorium, and he is currently pursuing his Master's degree at the Conservatorium van Amsterdam studying with Jeroen den Herder. In addition, he has taken part in master classes with eminent cellists such as Gary Hoffman, Lluís Claret, Amit Peled, Marc Coppey, Tsuyoshi Tsutsumi, Maria de Macêdo, and many others. His passion for orchestral playing led him to take part in various professional and student orchestras, performing in the most renowned halls in Portugal and the Netherlands, and working with prestigious conductors and soloists. As a soloist he obtained several prizes in competitions in Portugal and Holland, and he has had the opportunity to perform works by Haydn and Tchaikovsky as a soloist.



Simon Velthuis

(Haaksbergen, 1992) started taking cello lessons aged 9 at the music school in Haaksbergen. After just three years of playing he was accepted into the young talent department in Enschede, where he studied with Paul Uytterlinde. From age sixteen, he continued his studies in the preliminary Bachelor study at the ArtEZ conservatorium in Zwolle, studying with Jeroen Reuling. After receiving his Bachelor's degree in 2015 from the Conservatorium van Amsterdam, where he studied with Floris Mijnders, he went on to pursue his Master's degree in Amsterdam with Dmitry Ferschtman and Maarten Mostert. Simon plays a cello built around 1840 in London, on loan from the Nationaal Muziekinstrumenten Fonds.



Melle de Vries (1994)

is in the second year of his Master studies at the Conservatorium van Amsterdam, studying with Dmitry Ferschtman. From age four, his education took him from Groningen to The Hague and Berlin. He participated in various competitions, including the Prinses Christina Concours and the National Cello Competition, where he was praised for his virtuosity. Melle is currently coached by the organisation *Classic Young Masters*, by Maria Croese. Melle plays a French cello built in 1914 by Fernand Jacquot, given to him on loan by the Nationaal Muziekinstrumenten Fonds.



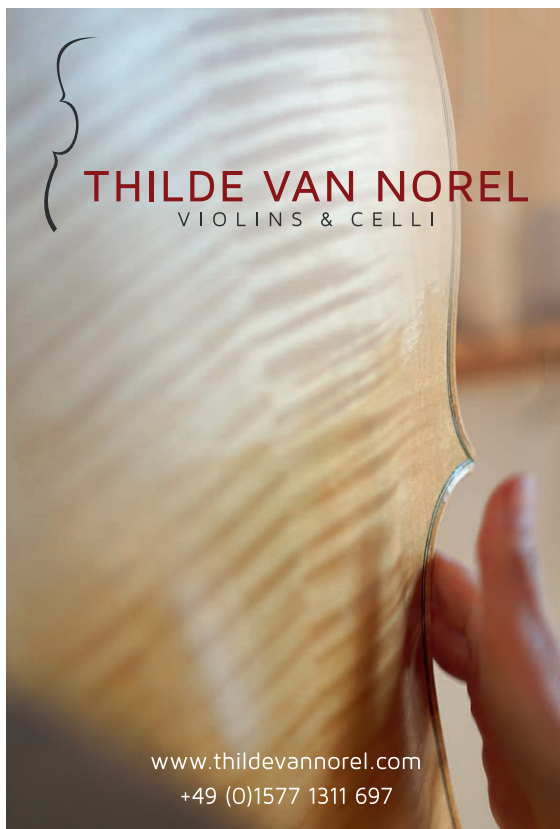
Emma Warmelink

(1997) is a student of the Koninklijk Conservatorium Den Haag. She started her cello studies with Rosalie Seinstra at the Young Talent Academy of Codarts Rotterdam. She continued her studies with Lucia Swarts at the School for Young Talent in The Hague. She frequently participates in orchestral projects, chamber music, and performs contemporary music. She is a member of the Nationaal Jeugd Orkest, where she was appointed principal cello this last summer. Emma has received master classes from musicians such as Harro Ruijsenaars, Aldo Mata, Dmitry Ferschtman, and Anner Bijlsma. In 2016, she won the Donemus Prize at the Prinses Christina Concours, for her rendition of a Dutch composition. Emma plays a cello built by Daniël Royé, provided to her by the Nationaal Muziekinstrumenten Fonds.



Amke te Wies (1994)


started to play the cello at the age of 8. She was only 12 years old when she got admitted to the Conservatorium van Amsterdam where she studied with Maarten Mostert. After high school, she continued her studies with Roel Dieltiens at the Musikhochschule Zürich. Amke finished her Bachelor studies in June 2017 with Jelena Očić in Amsterdam. From September 2017, she has been pursuing a Master's degree in *Instruments in Historical Performance Practice*. She is receiving modern cello lessons from Jelena Očić and baroque cello lessons from Viola de Hoog. Amke was a member of the Dutch string orchestra the *Fancy Fiddlers*. She received several master classes with acclaimed musicians including Anner Bijlsma, Richard Aaron, Reinhard Latzko, Gary Hoffman, and Paul Katz.



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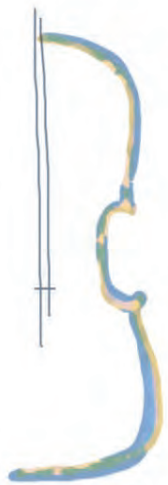
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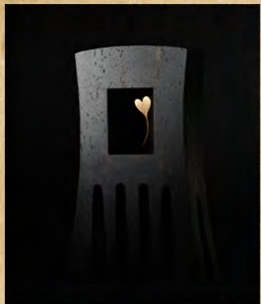
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Annemijn;

'...Die cello, echt waar die is zo ontzettend fijn om mee te spelen!! Echt precies goed. Ik merk nu al dat ik veel meer dingen kan doen (kleiner, minder belasting voor handen, kan veel langer spelen). Dankjewel!!!'

Op www.celloverkoop.nl vind je mijn website en op www.celloverkoop.nl/shop zie je mijn aanbod van oude en nieuwe cello's. Cello's proberen kan te Amsterdam of te Havelte, Drenthe. Voor een afspraak kun je bellen met mij, Scarlett Arts, op 06 18 18 9005 of je plant je zelf in via de on-line agenda voor een afspraak in Amsterdam: www.celloverkoop.nl/agenda





Grand Café 4'33"

Geanimeerd genieten met een prachtig uitzicht over het IJ.
Tijdens de Cello Biënnale zijn wij dagelijks geopend voor ontbijt, lunch en diner.

Openingstijden: 09:00 - 01:00 (weekenden 03:00)

2 gangen diner: € 29,50

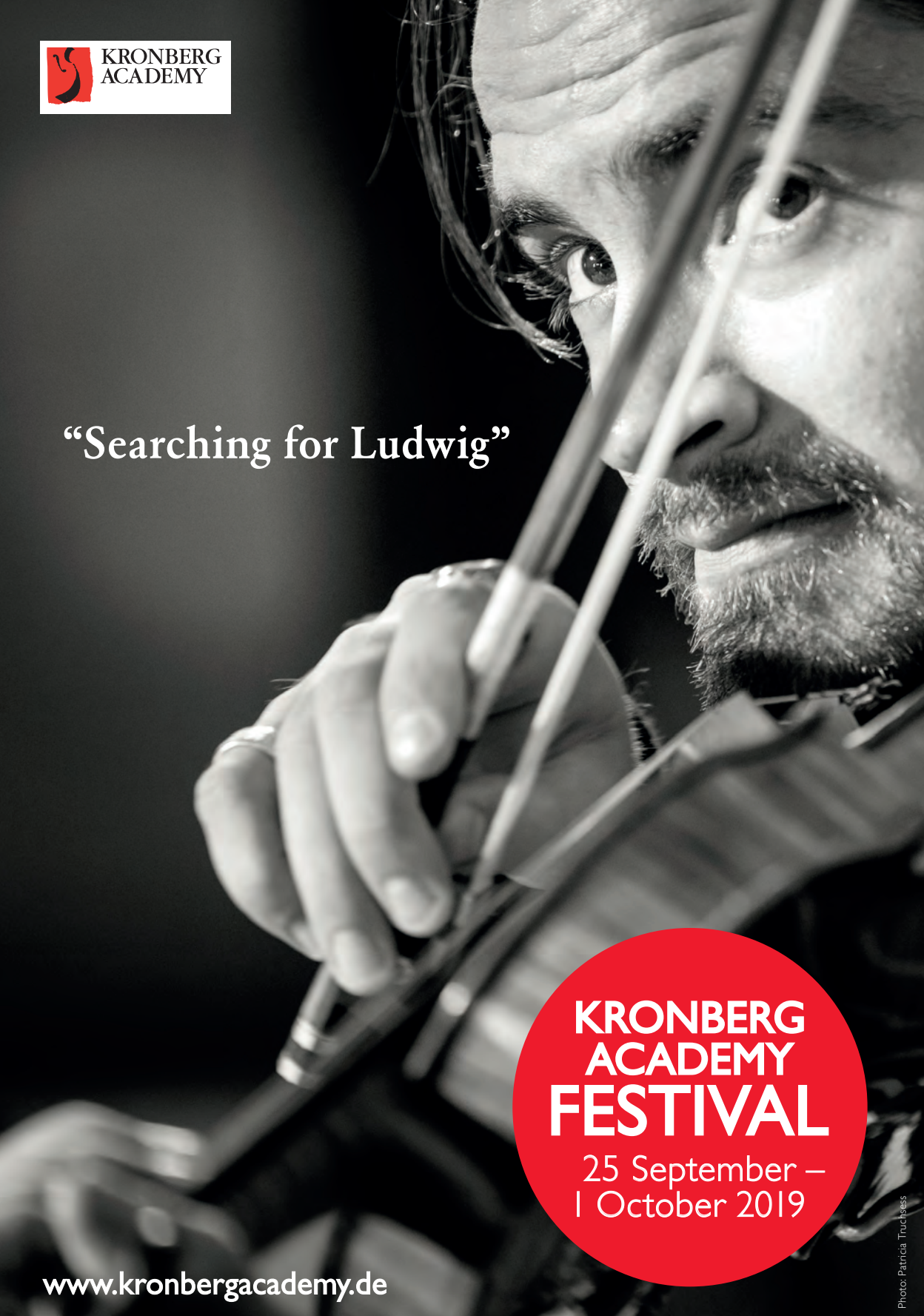
3 gangen diner: € 36,50

Brasserie Biënnale

Geniet in ons Pop Up restaurant van lokale producten.
Ons restaurant is dagelijks geopend voor lunch en diner en biedt een uitgebreide kaart.

Openingstijden: 11:30 - 21:00

“Searching for Ludwig”



**KRONBERG
ACADEMY
FESTIVAL**

25 September –
1 October 2019

Subsidized by

Amsterdams Fonds voor de Kunst
Fonds Podiumkunsten

Main contributors

Fonds 21
VSBfonds

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Anner Bijlsma Award
Music for Galway
Flamenco Biennale
I Amsterdam
Openbare Bibliotheek Amsterdam

Media partners

NTR
Radio 4
Het Parool
NH Media/AT5
BRAVA
Salto

The new Dutch compositions were sponsored by a contribution from the Performing Arts Fund (FPK). The Bang on a Can compositions have been made possible by contributions by the Eduard van Beinum Stichting and Amsterdams Fonds voor de Kunst.

Patronage

Marcella Bonnema-Kok, Ferdinand ter Heide, familie Macko Laqueur, Tjaco van Leersum, Julienne Straatman en Robert Bausch, Elise Wessels.

The Casals Circle

The Casals Circle is formed by 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.

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.

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

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.

The location of the festival in the Muziekgebouw and Bimhuis is easy to reach. The address is Piet Heinkade 1, 1019 BR, close to the Amsterdam Central Station and Amsterdam's city centre.

Public transport

The Muziekgebouw aan 't IJ is about a **10 minute walk** from **Amsterdam Central Station**. From Amsterdam Central Station: **tram 26 to IJburg**, the first stop is the Muziekgebouw and Bimhuis. Due to the steep angle of the pedestrian bridge at the Muziekgebouw, people with a physical impairment are recommended to alight one stop further (Kattenburgerstraat), and to approach the main entrance of the Muziekgebouw along the bottom, via the Passenger Terminal Amsterdam (PTA) and the Mövenpick hotel.

By car

From the Oostelijke ringweg A10, take exit S114 to Centrum. You will drive into the Piet Hein tunnel. After exiting the tunnel, turn right toward Central Station. After the third traffic light, take the second right exit. The entrance of the parking garage is in front of the Passengers Terminal Amsterdam. From Haarlem, follow the S103 to Central Station via the Van Diemenstraat. You will pass Central Station from the back side and will see the Muziekgebouw aan 't IJ at your left hand side after about 500 metres.

Parking

Parking is possible right under the Muziekgebouw using the **Parkeergarage Piet Hein**. From there, the Entrance Hall is accessible with stairs or the elevator. Visitors of performances in the Muziekgebouw are eligible for a parking discount: 4 hours parking for € 10,-.

More information: www.muziekgebouw.nl/muziekgebouw/Adres&route

Are you planning on a 'Biennale day' and want to stay at the Muziekgebouw for more than 5 hours? Please park at the **P+R Zeeburg** with a connection to public transport, tram 26 to Central Station (fourth stop is Muziekgebouw/Bimhuis). Parking costs € 1,- per day (after 10.00, before 10.00: € 8,-). These prices are exclusively valid in combination with a public transport ticket. More information: www.parkeren-amsterdam.com

Food & drink

During the Biennale, it's possible to buy lunch, dinner, drinks, or coffee between 11:30 and the evening concert at the **Brasserie Biennale**, which has been built in the atrium of the Muziekgebouw aan 't IJ specially for the festival.

For a more complete menu, there is the **Grand cafe 4'33"**, the restaurant of the Muziekgebouw. Grand cafe 4'33" will be serving a special Biennale menu, in addition to the à la carte menu. For reservations: 020-7882090.

There is another larger menu available at the **Silk Road** restaurant, which is situated in the Mövenpick Hotel next to the Muziekgebouw. For reservations: 020-5191200 or www.silkroad.nl.

On the six mornings that **Bach&Breakfast** takes place (October 21, 22, 23, 25, 26, and 27), breakfast of coffee/tea, a croissant, and fresh orange juice is available from 08.45, in the Entrance Hall or Foyerdeck 1. This breakfast is included in the ticket price (€ 15,-).

Cello Biennale Amsterdam in media

The Cello Biennale is receiving attention from media partners **NTR Radio 4**, **AT5**, and **RTV Noord-Holland**, **BRAVA**, **Het Parool**, and **Salto**.

Biennale TV

Reporter Beitske de Jong and camera man Nander Cirkel will be reporting every day for the websites of the Cello Biennale and **NPO Radio 4**.

NTR will be broadcasting a large number of concerts on Radio 4, of which a number will be live. AT5 and RTV Noord-Holland, BRAVA, and Salto will feature the Biennale through their own reports and by broadcasting reports by Biennale TV.

NTR will broadcast a few concerts. A number of concerts will be video recorded by Darren Carter's video team.

Festival team

artistic director: Maarten Mostert
 managing director: Johan Dorrestein
 production manager & public relations:
 Michaël Neuburger
 editor festival book & productions assistant:
 Harm van Heerikhuizen
 programming & productions assistant:
 Christiaan de Wolf
 office manager: Hanneke van Willigen
 festival producer & volunteers coordinator:
 Dorien de Bruijn
 producer Hello Cello: Tjakina Oosting
 marketing & publicity: Marleen Paping
 intern: Lizette Manak
 production festival fair: Nellie Cornelisse
 programming Cello Lounge: Matthieu Huijsser
 assistant Hello Cello Orchestra: Femke de Caluwé
 financial administrator: boqx 0, Merel Dercksen
 secretary jury National Cello Competition: Patty Hamel
 editor children's book: Mirjam van Hengel
 English copywriter: Maren Bosma
 design: Werner Studio, Leander Lammertink
 production assistants: Irene Kok, Emma Kroon

Additional help

Olaf van der Aart, Marijke Beffers, Marieke Bekirov,
 Hidde Bekkers, Hester de Beus, Judith Bruijn, Charllotte
 Brussee, Eveline van Cleeff, Eadaoin Copeland,
 Eloise Davis, Felicia Dercksen, Chieko Donker Duyvis,
 Sofie Ehling, Hannah Feltkamp, Francisco Fernandez
 Ruiz, Charlotte Gulikers, Eva Halbersma-Nagy, Peter
 Halbersma, Lisa Jonk, Inés de Juan, Esther ten Kate,
 Jeroen Kellerman, Marina Kok, Ivo Lemken, Lois van
 Malenstein, Catarina Moura Nunes, Mara Mostert, Yasha
 Mostert, Liesbeth Nienhuis, Els van den Oever, Annie
 Oude Avenhuis, Birgit Oyen, Robert Ploem, Pauline
 Ruijs, Eva van Schaik, Majanka Timmers, Ida Weidner

Board

Supervising: Anton Valk (chair), Janneke van der Wijk
 (secretary), and Saskia Laseur (treasurer). Executive:
 Maarten Mostert, Johan Dorrestein.

Colophon

main editor: Harm van Heerikhuizen
 editors: Johan Dorrestein, Maarten Mostert, Michaël
 Neuburger
 articles: Carine Alders, Persis Bekkering, Christel Don,
 Johan Dorrestein, Robert van Gijssel, Floris Kortie, Bas
 van Putten, Saskia Törnqvist, Micha Wertheim
 programme notes: Carine Alders
 translation articles and programme notes English
 edition: Jamie Lingwood
 translation other texts English edition: Maren Bosma
 design: Werner Studio, Leander Lammertink
 press: Mud Company
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 Biezen, Ben Bonouvrier, Marco Borggreve, Simon van
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 Pytlk, Dirk Rietveld, Alex Salinas, Gerardo Antonio
 Sanchez Torres, Saris & den Engelsman, Wouter
 Schenk, Foppe Schut, Gregg Segal, Evgeniy Shtyrov,
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 www.cellobiennale.nl

8TH

**CELLO
BIENNALE
AMSTERDAM**

**The eighth Cello
Biënnale Amsterdam
will take place on
October 22 to 31, 2020**

**The Sneak Preview of the eighth
Biënnale will take place on Friday,
October 25, 2019**