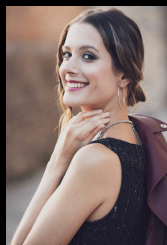




ROBERT IJSERINKHUIJSEN



BEA GALÁN



SJOERD REP



SAMUEL GONZALEZ

ISANG YUN



HOMAYOON KAZEMI



JONATHAN RUSSELL



MICHEL NONHEBEL



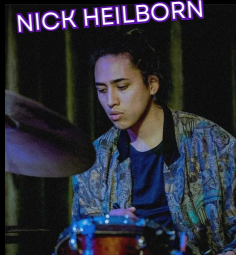
NICK HEILBORN



RITA HIJMANS



BRUNO TIMARCHI



embrace
NEDERLAND

Pump up the Volume

17 mei 2024
19.00



Hijmans
IJSERINKHUIJSEN
Kazemi
Timarchi
Gonzalez

Prins Claus Conservatorium
Andrea Eikenbracht Hall

Rep
Yun
Heilborn
Galán
Russel
Nonhebel

Femke van den Bergh

First of all, welkom, welcome, hola, salam....is hallo in Peru ook hola...?
But what then, what else is there to tell/share....?

I could show a picture of myself as baby with the question if it was already noticeable that I would walk this path in life. Or cite quotes from people I worked with. Or maybe an ongoing list with persons I'm thankful for. Because that's what people do when they graduate, right? But is it not cliché then?

And shall I write in English or Dutch? When I keep with my native language most of my friends, fellow musicians and mentor will not be able to follow but in English elderly people will not understand everything. On the other side, the name of the study is not even in Dutch anymore, so probably that is the "Nieuwe Normaal". To become a master of music instead of an "uitvoerend musicus".

A master of music exam. Some say it's an end of a chapter, the step into the real-world, the start of the period in your life where you will have home-sickness to being a student.

Others feel it as a starting-point for freedom, living your own life with your own artistic ideas, nobody telling you what to do.

The two years of my master (almost 3, ssst) went by like a "bliksemflits", whoops again a cliché

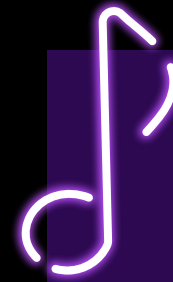
So what is this exam for real? What does it mean more than other concerts? I can tell about all the things that happened to me and show my soul to you as an audience, lay my faith and "bestaansrecht" in your hands and that of the jury. But what to expect then? What do I gain with it (except from weight by stress-eating)?

I could say that I will not explain it in words but in music, but yeah.....another cliché.

And how to combine my performance with the research and entrepreneurship aspect? How do I show this in a performance? The entrepreneurship side is maybe visible in the poster, the collaborations with fellow musicians and the composers. But the research....The research is mainly about reflecting, so a seek-peak in my reflective mindset could be a way to intertwine the research, or not? It was about making new projects and how to feel confident with it, so....explaining how the pieces on the program connect with my search for new formats, myself and interdisciplinarity is I think a good plan. However I should keep it with myself and what it gave me for experience.

And what will happen the day after? Will I feel different? Will I look older? Will I have more wisdom or a totally different view on life? Or is it all the same? Can I know it before or do I need to wait and see? Do we know what life will bring us, do we have any ownership or is it just faith?

For tonight, just make a party together and Pump up the Volume a bit!!!



PROGRAM

“(2024)”

Robert IJserinkhuijsen (1996)

Monolog (1983)

Isang Yun (1917-1995)

Sonate (2010)

Jonathan Russell (1979)

4 pages of her book (2024)

Homayoon Kazemi (1987)

Femke van den Bergh (1998)

Briefkaart (1992/2024)

Rita Hijmans (1948)

Dimetrically the same (2018)

Nick Heilborn (1998)

Cycles (2024)

Bruno Timarchi (1994)

Alla Peru (2024)

Femke van den Bergh (1998)

Free improvisation





MORE INFORMATION

“(2024).”

“____”, is an untitled composition for bass clarinet and soundscape (made out of bass clarinet and contrabass clarinet sounds by Femke van den Bergh), based on paintings by Zdzisław Beksiński, a Polish painter.

He painted surrealist artworks, often depicting grim subject matter seemingly relating to death and nightmares. Even though his works were desolate in nature, Beksiński himself was known to be kind-spirited and humorous. He painted what came to his mind, with no aim to convey any meaning, just feeling. Therefore, his paintings had no name.

This composition was made in a similar spirit.

Beksiński was influenced by the music he listened to while painting. For this interdisciplinary project, the artist Sjoerd Rep made an artwork without the inspiration of Beksiński's paintings, only the inspiration of this piece. In this way, a cycle of influences emerged:

Music → Paintings → Composition → Artwork.

I'm extremely happy that Robert was willing to compose another piece for me for this concert. I had the opportunity to work together with him from the start of my master's. We got in contact when I was "hunting" composers for my research project...almost three years ago...it led to a piece for bass clarinet and marimba, which resulted in the birth of Clarimba. Multiple pieces followed; one inspired by Het Wilhelmus, a piece for Insolitum (bass clarinet/trombone) at Grachtenfestival, and a wonderful piece for bass clarinet and choir, *O Vis Eternitas*.

The piece of today was more of a co-creation, as part of the last cycle of my research. The soundscape is constructed from improvisations in the meetings we had, and in the performance, the solo line is built on melodic boxes over which should be improvised, making every performance unique.





First of all, I want to thank all the people who shared the stage with me today. Each of you inspires me, allowing me to explore what I want in music and giving me such happy moments. Thank you for that!

Additionally, I'm grateful for all the musicians, teachers, coaches, composers, and artists I've worked with during my Master's. Most of all, I'm thankful for the way Fie coached me to become a bass clarinetist with my own identity instead of a clone of the main subject teacher. Thank you!!! I'm already looking forward to our next project together!

Last but definitely not least, I'm blessed with amazing parents and a brother who are always there for me. Unexpectedly, I had an extra friend who supported me at every moment these last few months, which made me grow a lot as a person and as an artist, something that makes me extremely happy.

And of course, thank you all for listening to this concert! Hope to see you next time!



Robert IJserinkhuijsen (1996)



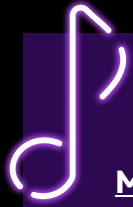
Robert graduated this January with his bachelor's degree from the Prins Claus Conservatoire after studying musicology in Utrecht. For his master's, he will be heading to London to study film scoring at the Royal College of Music. He won the Golden Eye for 'Best International Film Music 2022' at the 10th International Film Music Competition held in Zurich as part of the Zurich Film Festival. The interdisciplinary aspects of composing and collaborating with other creative individuals are especially appealing to him. Escapism is at the heart of it all – creating other worlds. Aside from pursuing film music, he has also created music for local art installations and exhibitions.

Sjoerd Rep



Sjoerd is currently studying Fine Art at the Academy Minerva in Groningen. In his artistic research, he makes use of various mediums, emphasizing works in which the audience becomes an integral part of the art experience, with interaction and involvement at the center. The collaboration between visual art and music forms a new dimension in his artistic research, where different art forms come together and reinforce each other.





Monolog (1983)

Monolog is a piece for solo bass clarinet and one of the canonical works in the repertoire. While initially rooted in strict 12-tone technique, Yun underwent a significant evolution in the early 1960s, culminating in a distinctive fusion of Western and Oriental musical elements. Utilizing repeated pitches and musical shapes, he crafted points of reference akin to tonic moments, imbuing his compositions with a unique flavor reminiscent of Chinese or Korean music rather than traditional Western tonality. *Monolog* stands as a testament to this synthesis, elaborating on a movement from a clarinet concerto composed the previous year. Dedicated to the esteemed Dutch bass clarinet virtuoso, Harry Sparnaay, the piece challenges the instrument's capabilities with alternating passages of sustained contemplation and frenetic energy, resulting in a work of profound intensity and aesthetic allure.

For me, this piece was there from the beginning of my bass clarinet lessons with Erik van Deuren. He told me stories about deeper emotional layers in the piece that inspired me, but also felt so unreachable. When I started the master's program, Fie talked about it as well, and in my second year, she gave me the music to just try it out. I was on one side so intrigued by the piece, but on the other side, I wanted to throw it out of the window. The beginning feels so meditative, and then the doubt, anger, and anxiety of life pass by, to end in silence again. This gave me a feeling of reflection on life and marked it as a milestone where I'm standing now as a musician.



Alla Peru (2024)

Alla Peru is a co-creation of Bruno and me. Bruno's passion for his Peruvian roots is evident in his enthusiasm for Peruvian music and rhythms. This enthusiasm was so contagious that I began to explore these rhythms as well. Tonight, you will hear the result of this quest, which includes, besides the combination of cajón and bass clarinet, another small surprise from Peruvian culture.

Free improvisation

This free improvisation is built on the ideology of Embrace Nederland. Over the last year, it has been a significant part of my practice as a musician, so it couldn't be missed from my exam. All you need as an audience for this part is curiosity and an open mind to have fun!





Cycles (2024)



This piece is based on one of the first motives that Bruno composed for our duo. It starts with the beautiful sounds of the Handpan and evolves into a cycle of sounds blending this sound with the bass clarinet. Every performance will be different because we improvise freely over the structure of the motive.

Bruno Timarchi (1994)

Bruno Timarchi Ynoñán is a peruvian-italian musician based in the Netherlands, where he studied Jazz Drums at the Prins Claus Conservatorium (Groningen).

Back in Lima, Peru he studied Communications, with an audiovisual specialization, and took part in theatre writing workshops, where he got the chance to present his short plays and feature his sci-fi short film "Simon Said" on national TV. On the musical side, he recorded two albums in Lima with his former band named Innfusion and several singles with other projects.

Now, as a composer, arranger and educator, he's doing his own music with his musical project Fahrenheit 251, composing soundtracks for short films and bigger ensembles involving string quartets and harp. As a multi-hyphenate artist, Bruno keeps exploring the interconnections between music, written storytelling and poetry.



Isang Yun (1917-1995)

Isang Yun was a Korean-born composer who later pursued his career in Germany. From the age of 13, he pursued a career in music, starting with the violin and cello before transitioning to composition. Yun began his music training in Seoul with violin before studying cello, music theory, and composition in Osaka. He briefly continued his studies in Tokyo under Tomojiro Ikenouchi. During the Pacific War, he returned to Korea, joining the independence movement and enduring arrest and imprisonment. Afterward, he was interned at a hospital due to tuberculosis until Korea's liberation in 1945. After the war, he dedicated himself to welfare work, establishing an orphanage for war orphans and teaching music in Tongyeong and Busan. Following the armistice in 1953, he joined the faculty of Seoul National University. He then pursued further studies in Paris and West Berlin, focusing on composition. However, in 1967, he was kidnapped by the South Korean secret service, leading to international outrage and his eventual release in 1969. He settled in West Berlin, where he taught composition and advocated for Korean reunification. Yun's music, which blended traditional Korean techniques with Western avant-garde, earned him both acclaim and criticism.



I was born in Korea and project that culture, but I developed musically in Europe. I don't need to organise or separate elements of the cultures. I am a unity, a simple person. It's a synthesis. – Isang Yun





Sonate (2010).



The Sonata for Bass Clarinet and Piano was composed for my good friend, pianist Kate Campbell. She asked me to write something for a piano recital she was giving, but rather than writing a solo piano piece, I thought it would be fun to write something we could play together. The resulting piece contrasts jazzy riffs and grooves with quiet, lyrical sections, and is a true duet, with the piano in every way the bass clarinet's equal. – Jonathan Russell

For me, this piece is connected with a dear memory; playing the double concerto for two bass clarinets with my teacher Fie Schouten and for the concert assembled clarinet choir. It was very special to play in front of the orchestra for the first time and to share this experience with Fie! The feeling that I want to dance is what attracts me in this sonata, which perfectly connects with what pianist Bea Galán likes to do!

Jonathan Russell (1979)

Jonathan Russell is acclaimed for his emotionally rich music, seamlessly blending tender melodies with fierce rhythms. His compositions, spanning from solo pieces to concertos, reflect his deep affinity for the bass clarinet. As a founding member of the Sqwonk duo and leader of Improbable Beasts, he continually explores the instrument's possibilities, pushing its boundaries and creating innovative works.

Russell's repertoire also includes compositions for wind ensembles and inventive arrangements of classical pieces for unconventional instrument combinations.

Beyond his musical pursuits, he is dedicated to sharing his expertise through workshops and collaborations, leaving a lasting impact on the world of music.





Diametrically the same (2018)



Diametrically the same is an exploration of opposites coming to confluence: the wooden marimba and reed meet the metallic vibraphone and brass; the saxophone as a percussive instrument against the lyrical mallets; and the juxtaposition of classical and jazz music all saxophonists and percussionists are faced with. Who said classical music can't be fun and inviting?
—Nick Heilborn

The piece was originally written for tenor saxophone, marimba, hi-hat, and bass drum, but today you'll hear a version with bass clarinet.

For me, this piece is a perfect fit for Clarimba; a duo that Samuel and I started in 2021. From the beginning, we've loved playing festive, happy, and groovy music that gives the audience a summer feeling. The main instruments are marimba and bass clarinet, but other instruments are regularly involved, from egg shaker and tambourine to hi-hat and bass drum.

The pictures say more than words, I think, about how many adventures and fun we've had together, and hopefully, there will be many more to come in the future!

Nick Heilborn (1998)

Nick Heilborn is an American composer from North Carolina, now living in Tennessee. He graduated from his bachelor in 2020 at the Vanderbilt University and continued with a master of Education in Instrumental music at the same institution.

He composed for ensembles and orchestras of various compositions, sizes, and levels.



Bea Galán (1990), piano



Bea Galán is a versatile musician who started at the age of seven to study piano at the Professional Conservatoire of Palma de Mallorca (Spain). She continued her Bachelor Studies in the Basque Country, specializing in Contemporary Music and graduating Cum Laude in her Master's Studies at Prins Claus Conservatorium, Groningen.

Her passion and love for Jazz brought her to research Jazz influences in the Classical piano repertoire, thus creating the band Classics Meet Jazz, with whom she performs often. In 2022 she presented her research at the AEC European Platform for Artistic Research in Music at the Royal Academy of Music in London.

Another passion of her is dance, which has led to create Dance Your Repertoire (DYR) to help musicians align body, mind, and soul, thus enhancing their performance. She teaches DYR at Prins Claus Conservatorium and offers workshops for festivals and conservatoires. Recently, she presented DYR at the AEC Pop and Jazz Platform at Syddansk konservatorium in Odense, Denmark. Recently, Bea performed at the festival How to Conduct Life organized by the Noord Nederlands Orkest.





4 Pages of Her Book (2024),

This piece is a co-creation between Homayoon and Femke that started in September 2023. It's a piece about the struggling chapters of life in this new society we live in with all kinds of technology; which can be uplifting, but also feeds a sense of self-doubt, can overwhelm, and may create disconnection from other people.

The piece is built on improvisation and loops that should be recorded in the moment; quite nerve-wracking because it can't be done twice. The process of making consisted of: improvisations → recording → translating into notes → composition → performance with loops and improvisation. The visuals are made by Homayoon Kazemi as well and are inspired by the music that is created. For me, this piece resembles that you never know what will be on your path.

In 2019, I played on the bachelor composition exam of Homayoon, and we reacted to each other's stuff on social media. When I was thinking of composers for my exam, I appreciated the style of Homayoon because of the mix of modern music and traditional Iranian elements. So in 2019, I would have never thought that his exam would lead to this co-creation.



Samuel Gonzalez(1994), marimba



Graduated in classical percussion at the Royal Welsh College of Music and Drama and Prins Claus Conservatory in Groningen, Samuel has been connected to music since the age of six. His first encounter was with the clarinet, a fantastic instrument which he played in his town's wind orchestra until percussion caught his attention. The versatility and ubiquity of this instruments in almost all music genres known to him made it a very interesting instrument.

His study is mainly focused on solo percussion repertoire. His idea is to dive into this amazing world to discover the origins of this type of repertoire and to understand the path that has been taken, to find out which direction it will take in the future.

At the same time, he tries to showcase this amazing repertoire to as many audiences as possible. This combination keeps him enthusiastic about continuing to grow and enjoy music with more people on stage. That's why he is part of Clarimba, a duo for bass clarinet and percussion.





Michiel Nonhebel (1995), voice



As a child, Michiel began violin lessons. During his Biology studies, he started singing in a student choir. He then pursued Classical Singing at the Prins Claus Conservatory in Groningen, completing his bachelor's degree in 2022. He studied under Hanneke de Wit and Paul Triepels, and received drama lessons from Elsina Jansen.

His opera journey began in 2019, portraying Marchèse d'Obigny in La Traviata. In recent years, he has performed as a captivating Papageno in Mozart's Die Zauberflöte and Figaro in Le nozze di Figaro. Michiel has a strong affinity for theater and assisted Elsina Jansen in the production WE TWO during the Grachtenfestival Amsterdam in 2022. In 2023, Michiel made his debut at the National Opera in the role of 2nd man of Mr. Pilkington in Animal Farm by A. Raskatov.

In addition to opera, Michiel regularly performs as a soloist in the oratorio repertoire (including works by Bach, Mozart's Requiem, and Rossini's Petite messe solennelle) and has a deep love for Lieder. Michiel has attended masterclasses with Margreet Honig, Paul McNamara, Miranda van Kralingen, Maarten Koningsberger, Nico van der Meel, Frans Fiselier, and Marcel Reijans. In the 2022-2023 season, he is associated with the Academy program of the Groot Omroepkoor, collaborating with conductors such as Jan Willem de Vriend, James Gaffigan, Benjamin Goodson, and Karina Canellakis.



Homayoon Kazemi (1987)



Homayoon Kazemi is an Iranian composer and sound engineer based in the Netherlands and creates music for various media and genres. At a young age he started to play the setar, an Iranian stringed instrument what lead him to his passion for production and sound design. After graduating from studies in textile engineering and sound engineering in Iran he followed lessons with Prof. Tengiz Shavlokhvili, who inspired him to move to the Netherlands to become a professional composer. There he obtained a Bachelor's and a Master's degree in Composition at HKU (conservatory of Utrecht) with Prof. Caroline Ansink. In 2022 he was one of the four finalists of the STIPENDIUM Prize of Het Radio Filharmonisch Orkest.

He composed pieces for solo, chamber music, orchestra, film, animation and applications, in which he intertwines his western education with traditional Iranian influences.

In addition to composing, Homayoon enjoys passing on his knowledge. He is giving individual lessons on musical composition, theory and sight reading, teaches music at primary schools, his youtube channel HomayoonTV, and is guest-lecturer at HKU.

With his company 2Point5 he makes audio and video recordings, for auditions, final exams or other concerts.





Briefkaart (1992/2024)

Briefe van Paula Modersohn Becker (1876-1907 Duitsland)

Paris, Mai 1906

*Liebe Schwester,
ich werde etwas. Ich verlebe die intensiv glücklichsten Zeit
meines Lebens. Bete für mich. Schicke mir die 60 francs für
Modelgelder. Danke. Werde nie irre an mir. Deine Paula.*

The starting point for the composition *Briefkaart* was the letter above written by painter Paula Modersohn-Becker; especially the sentence “Ich werde etwas” spoke very much to Rita because it can have so many meanings.

The piece gives me a strong sense of minimal music feeling and was originally composed for soprano, bass clarinet, and marimba. After hearing the music for the first time on YouTube, I knew I wanted to play this piece in my exam. Only the fact that it was for soprano was a point of concern for me because I had in mind to play a piece with Michiel again. We previously played *Black Moon* by Tsoupaki, and he sang the bass part in *O Vis Eternitas* by Robert, and I love the combined sound of bass clarinet and his voice. Luckily enough, we were able to contact Rita and work out a version for bass voice, bass clarinet, and marimba.



Rita Hijmans (1948)



Rita Hijmans is a Dutch composer who has amassed an extensive body of work for a wide variety of ensembles and mainly writes on commission.

She grew up in a musical family and learned to play the oboe, flute, and piano. After high school, she studied pedagogy in Utrecht. She is married and is the mother of three, now adult, sons. Her interest in and commitment to cabaret arose during her school years. Later, she was part of the student cabaret group Patati Patata, for which she composed and arranged music. With Patati Patata, which won the third prize at Camaretten during its heyday, she produced a long-playing record and appeared in a television special on AVRO. She collaborated on a project with Rob van Reijn involving mime and musical improvisations. In America, she spent a year as a flutist in a Big Band.

It was only later in life that she decided to return to her 'roots' and, as part of the MOS (Music Theoretical Education State Exam), studied with teachers affiliated with various conservatories, ultimately obtaining her conservatory diploma. She then focused on composition, studying with Daan Manneke and Burkhardt Söll. She primarily composes - often commissioned - for ensembles and orchestras of various compositions, sizes, and levels. She has written works for youth symphony orchestra, string orchestra, wind ensemble, wind quintet, string quartet, violin and piano, cello and piano, and she has also set poems to music, both for choir, for solo singing and with bass clarinet and marimba.

