

TUESDAY 15

·17h00: Conservatorium van Amsterdam: Bernard Haitinkzaal:
Rehearsal of Sciarrino's piece.

WEDNESDAY 16

·9h30-12h30:

CvA-Room 608: Claude Delangle's Masterclass

CvA-Room 506: Willem van Merwijk's Masterclass

CvA-Room 733: Arno Bornkamp's Masterclass

·13h00-15h30:

CvA-Sweelinckzaal: Claude Delangle's Masterclass

CvA-Room 703: Arno Bornkamp's Masterclass

·18h00: CvA-Ensemblezaal: Yoga workshop by Lisa Wyss.

Yoga for Musicians

Workshop Sax16

Lisa Wyss

As musicians we put our bodies in unnatural positions for many hours every day, which causes tension and pain. Yoga is a great tool to counterbalance those positions and to stretch and strengthen the body. It also helps to develop awareness: physical awareness to find a good posture to play in and to prevent injuries, and mental awareness to develop a concentrated and focussed mind for practicing and performing. One of the main topics in Yoga is the breath, which is a very important factor in our playing. Being able to control and calm the breath helps us not only with playing but also with dealing with stress and anxiety. In addition to that, Yoga teaches us to be present in the moment, which is especially important when we are on stage.

Quotes of Conservatory students about the yoga classes:

„Yoga calms my mind and helps organize my thoughts better to deal with the pressure and full schedule, it strengthens my muscles and helps my posture, it helps me get back to myself and to know who I am in the world and what are the goals that I have for myself.“

„In today's society we often tend to sit too much; especially musicians, often bringing our bodies in unnatural and strenuous positions for long periods of time. Yoga is a great and effective way to move and stretch our body in order to counterbalance those unnatural postures.“

„Yoga is really nice to clear my mind, relax from the stress. Due to the lessons, I became calmer and I learned how to listen to my body necessities.“

„Yoga seems to help a lot with learning and understanding how to make that connection between the body and mind.“

·20h30: CvA-Bernard Haitinkzaal

Concert Chamber Music Plus-Minus

16th November

Students of Arno Bornkamp

-Alex Nante: "Retour du Rite" for saxophone soprano solo

Evgeni Novikov, soprano saxophone

-Nakar Skripnik: "X" for alto saxophone and piano

Vitaly Vatulya, alto saxophone

Maria Nemtsova, piano

VitaDuo

-Gustav Bumcke: "Notturmo" for alto saxophone and harp

Alberto Tárrega, alto saxophone

Miriam Ruf, Harp

-P. I. Tchaikovsky: "October" from "The Seasons" for piano trio

(arr. Maria D. Ramos)

-A. Piazzolla: "Invierno Porteño" from "The Four Seasons of Buenos Aires" for piano trio

(arr. Maria D. Ramos)

Antonio Carrasco, piano

Suely Espilez, violin

María D. Ramos, baritone saxophone

IlusTRIO

- INTERMISSION -

-Jean Rivier: "Grave et Presto" for saxophone quartet

Carlos Giménez, soprano saxophone

Daniel Ferreira, alto saxophone

Lukas Simma, tenor saxophone

Marrich Noordmans, baritone saxophone

-J. Absil: "Suite sur des Themes Populaires Roumains" for saxophone quartet

-Astor Piazzolla: "Milonga del Angel" (arr. Johan van der Linden)

Alberto Tárrega, soprano saxophone

Thitipol Piseskul, alto saxophone

Fleur Peereboom, tenor saxophone

Mafalda Oliveira, baritone saxophone

Lagom Saxophone Quartet

-Chris Chamoun: "War Nocturne" for saxophone quartet

Simone Müller, soprano saxophone

Dineke Nauta, alto saxophone

Johannes Pfeuffer, tenor saxophone

Paulina Kulesza, baritone saxophone

Ebonit Saxophone Quartet

-Johannes van Bree: Allegro for 4 string quartets (arr. Mader/Wyss/Gasztych/Corte Real)

Juanpe Luna, soprano saxophone
Jordi Rouschop, alto saxophone
Andreas Mader, tenor saxophone
Mateusz Pusiewicz, baritone saxophone
Alberto Tárrega, soprano saxophone
Thitipol Pisekul, alto saxophone
Fleur Peereboom, tenor saxophone
Mafalda Oliveira, baritone saxophone
Carlos Giménez, soprano saxophone
Daniel Ferreira, alto saxophone
Lukas Simma, tenor saxophone
Marrich Noordmans, baritone saxophone
Maria D. Ramos, soprano saxophone
Yuka Sato, alto saxophone
Juanma González, tenor saxophone
Michał Gasztych, baritone saxophone

THURSDAY 17

·9h30-12h30:

CvA-Sweelinckzaal: Claude Delangle's Masterclass
CvA-Room 407: Willem van Merwijk's Masterclass
CvA-Room 510: Arno Bornkamp's Masterclass

·13h00-15h30:

CvA-Sweelinckzaal: Claude Delangle's Masterclass
CvA-Room 506: Willem van Merwijk's Masterclass
CvA-Room 510: Arno Bornkamp's Masterclass

·16h45: Utrecht-TivoliVredenburg: meal offered by Tivoli.

·17h45-18.55: TivoliVredenburg: general rehearsal of Sciarrino. Dress code for the concert: black trousers and shoes and SAX16 T-Shirt, which will be given.

·19h00: TivoliVredenburg: Concert "La Bocca, I Piedi, Il Suono" by Sciarrino, with Aurelia Saxophone Quartet and Score Collective (100 saxophones orchestra)

Even for an experimental composer like Salvatore Sciarrino, La bocca, i piedi, i suono (1997) is an eccentric composition. The Italian autodidact (self-taught) and musical non-conformist prescribes an enormous group of musicians, consisting of

four saxophone soloists of which he positions around the audience, and one hundred 'saxophonists in movement' who joins the four soloists after approximately ten minutes. Just as exceptional are the long duration of the composition (approx. 45 minutes) and the arsenal of unusually whisper quiet (extremely soft) sounds that the hundred saxophonists of all ages and levels produce. Sciarrino divides these sound waves in four separate 'sound carpets' which succeeds and overlaps each other. The whole piece is performed at the frontier between sound and silence, until the final gesture of the four soloists disturbs this fragile balance.

Arno Bornkamp

FRIDAY 18

·9h00-12h00:

CvA-Room 508: Willem van Merwijk's Masterclass
CvA-Room 510: Arno Bornkamp's Masterclass
CvA-Sweelinckzaal: Claude Delangle's Masterclass

·14h30: **Amsterdam Oosterkerk**: Concert by CvA-SAX conducted by Juanpe Luna

Igor Strawinsky (1882-1971) -*Petrouschka* (arrangement by Pablo Rus Brosseta):
I. The Shrovetide Fair
III. The Moor's Room
IV. The Shrovetide Fair (Evening)

Maurice Ravel (1875-1937) -*Piano Concerto in G-major*:
II. Adagio Assai
Maria Nemtsova- piano

Dmitri Shostakovitch (1906-1975) -*Concerto nr. 1 for piano, trumpet and orchestra*:
IV. Allegro con brio
Maria Nemtsova—piano
Claude Delangle- soprano saxophone

CvA-SAX: Pedro Corte Real, María Ramos, Marrich Noordmans, Yo-Yo Su, Jordi Rouschop, Lukas Sima, Andreas Mader, Yuka Sato, Vitaly Vatulya, Juanma Gonzales, Alberto Tárraga, Mafalda Oliveira, Fleur Peereboom, Carlos Giménez, Michał Gasztych, Thitipol Piseskul, Mateusz Pusiewicz, Antonio Sola.

-20h15: CvA-Bernard Haitinkzaal:

DOUBLE RECITAL

Part I: Claude Delangle -saxophones
Odile Delangle -piano

-Claude Debussy (1862-1918) -Prélude à l'après-midi d'un Faune for soprano saxophone and piano

-Aurélien Marion-Gallois (1980) - *Variations* (2016) for Saxophones (Soprano, Alto) and piano

IV F i18

Variations (2016) for Saxophones (Soprano, Alto) and piano (dedicated to Claude and Odile Delangle) is the fourth piece in the cycle of twelve. Each piece is based on one fundamental note, one interval and one characteristic writing technique. In full, this cycle will form a grand Oratorio. Based on FA2 (F3, 174.61412Hz) as the fundamental note, its chosen interval is a diminished fifth plus one octave (18 semitones) and the characteristic writing style is that of the variation. The tremolo is also an integral part of the piece. Each variation is a unique moment in itself. We may find the spirit of the "theme and variations" style of the classical period, but the course of the variations follows a more or less linear path that outlines a story, like an "odyssey". In this piece, the writing is not that of a Concerto (solo saxophone accompanied by piano, it is more of a sonata. The "ritual" plays a central role in this piece. It is manifested through the movements of the saxophonist on stage during the performance, it helps to emphasize the form and serves as a guide for the audience. The voice is dehumanised. The deconstructions of language accentuate the fact that it is not the meaning of the words that are important but the more primitive, symbolic and fundamental side of the language. Six different languages are used, one of which consists solely of onomatopoeia.

Aurélien Marion-Gallois (France (1980) was an auto-didactic composer before his formal training in the conservatory, receiving a Master of composition in 2011 at the CNSMD of Lyon. After several notable projects, namely the premier of his theatre piece and musical *2994km* at Le Périscope in Lyon, *SHINMUSIC* for contemporary dance performance and the premier of *BAB 6-1 iLi* for six a cappella mixed voice for the L'Académie ManiFeste of the IRCAM, he is continuing his training with Philippe Manoury in Strasbourg as well as at IRCAM. (Institute for Research and Coordination in Acoustics/Music)

The compositions of Aurélien Marion-Gallois often show a certain lyricism. In addition to the special care he gives to electronic music comparable to instrumental music, he pays regular homage to ancient civilisations, drawing inspiration from texts to transform them into something poetic and musical. His most recent work is an imposing composition for saxophone and piano (*IV F i18 – variations*) dedicated to Claude and Odile Delangle.

- INTERMISSION -

Part II: Arno Bornkamp - saxophones
Maria Nemtsova- piano

Portrait of Paul Hindemith (1895-1963):

- Sonate for English Horn and piano (played on an 'F-mezzo-soprano saxophone)
- Sonate for alto saxophone and piano
- Sonate opus 11, nr. 4 for viola and piano (played on baritone saxophone)

SATURDAY 19

·10h00: CvA-Bernard Haitinkzaal:

Convention: "new developments in saxophone repertoire and saxophone teaching"

Program:

10h00: **Claude Delangle:** "The Etudes: why and for what? Presentation of a new book by Benjamin Attahir"

10h35: **David Kweksilber:** "Compression - Expression"
Forming your sound and control in very different musical situations

11h10: **Willem van Merwijk:** "The Digital Challenge in the classroom"

11h45: **Koen Dries:** "Breathing in saxophone players - Respiratory Muscle Training"

12h35: **Wardy Hamburg:** ""Voix Instrumentalisée" for baritone saxophone and amplifier" by Vinko Globokar"

- LUNCH -

14h00: **Hubert-Jan Hubeek**: "The Saxophone and Electric Power"

The use a lot of electronic tools in the practice room and on stage in order

to improve and create performances

14h50: **Emilie Chabrol**: "The saxophone ensemble: development of a pedagogy in a group"

15h40: **Sander Beumer**: "An Introduction to the pedagogy of Sigurd Raschèr"

16h30: **Ebonit Saxophone Quartet**: "String Quartet of Mr.Sax"

17h05: **Arno Bornkamp**: "Interview by Evgeni Novikov"

17h45 **Closure**