

JURY REPORT BELLE VAN ZUYLEN PRIZE 2024:

1. First Round

The Belle van Zuylen Prize is a prize for artistic research at bachelor's and master's level in the Low Countries, established in 2023 by the KVNMM. This year the prize will be awarded for the first time. For this first round the jury assessed 22 theses.

Seven theses have been submitted by Codarts Rotterdam:

- Bardoutsou, Sofia, "Composing Non-Linearity in Mixed Media Performances"
- Bereris, Yioros, "Piano Taksim: A Pianistic Approach to Makam Improvisation"
- Bruins, Yannah, "Artistry and Technique: A Formative Study of Belcanto"
- Cauvin, Ettore, "Unveiling the Folk Dance Identity of Carl Nielsen's Clarinet Concerto Opus 57: A Fynske Modernist Storytelling"
- Masteling, Koen, "The dreaded tenor passaggio"
- Varveris, Asteris, "The musical environment of the duet Zurna-Davul to Laouto"
- Viladrich, Mireia Costa, "The Voice of the Violin"

Six theses have come from the Conservatorium van Amsterdam:

- Bogaert, Pieter, "Thinking in Sound: A Performer's Approach to Music and Meaning"
- Bouman, Iris, "Historically informed gesture & acting applied to the Venere monologue of Monteverdi's Il Ballo delle Ingrate"
- Gołka, Marta, "When Extremes Meet: Compositional Elements of Animals as Leaders' Music in Writing for a Modern Electric Small Jazz Ensemble"
- Kaptein, Alexandra, "Analysis of Robert Franz / Franz Liszt: '12 Lieder von Robert Franz' Transcriptions S489 / E163: Exploring the Text-Music Relation in Liszt's Transcriptions"
- Schreiner, Manou, "Nach itziger Art"
- Stevenson, Nicola, "Blowing Zen on the Silver Flute: A performance guide for shakuhachi-inspired repertoire written for the Western silverflute,"

Four theses have been submitted by the Koninklijk Conservatorium in Den Haag:

- Horton, Ai, "Laments for a Modern World"
- Baader, Gaspar Polo, "A Garden of Sounds and Flavours: Establishing a Synergistic Relationship between Music and Food in Live"
- Coden, Enrico, "Saverio Mercadante and the Neapolitan Flute School of the Early 19th Century"
- Maňáková, Kateřina, "The Process of Vihuela Intabulation of Sacred Music in 16th-Century Spain"

Three theses have come from the Conservatorium Utrecht:

- Corbey, Sara, "De stemmutatie bij meisjes: Wat zijn de gevolgen en is voorlichting wenselijk?"
- Snip, Francisca, "Artistiek Onderzoek naar Ruimte"

- Sideris, Mees, “Sticking with the Roll: A Research on Free domain Performance, Embodiment, and the Curation of Tools for Improvisation”

Two theses have been submitted by the Hogeschool Gent:

- De Jonghe, Marieke, “Merleau-Ponty en muziekdystonie: naar een fenomenologisch geïnspireerde benadering”
- Pajuste, Maris and Ruben Borges, “Applied Collaborative Practices of Composition: Choir of One: A Case Study”

The jury welcomed the large number of submissions and the diversity of topics covered. However, the jury was disappointed to find that a number of studies focused exclusively on the student’s own artistic development with little reference to or relevance for other artistic research – an element that should be expected of research on master’s level.

The jury concluded that three studies stood out. These are, in no particular order:

- Gołka, Marta, “When Extremes Meet: Compositional Elements of Animals as Leaders’ Music in Writing for a Modern Electric Small Jazz Ensemble”
- Stevenson, Nicola, “Blowing Zen on the Silver Flute: A performance guide for shakuhachi-inspired repertoire written for the Western silverflute”
- Pajuste, Maris and Ruben Borges, “Applied Collaborative Practices of Composition: Choir of One: A Case Study”

Marta Gołka researched the possibilities of fusing the genres of progressive metal and jazz. Starting from a music-historical study of the phenomenon of ‘fusion’ and analyses of the 2014 album ‘The Joy of Motion’ by ‘Animals as Leaders’, she has created tools for a number of newly composed pieces. The jury finds Marta’s approach original and independent. Her research is convincing because of its thorough and consistent multi-parametric analyses. Her thesis is well written (bar some minor linguistic errors) and structured, offering definitions for less common terms. The only remark of the jury was that Marta might take a closer look at contemporary jazz that builds on more complex rhythmical structure, such as a variety of bands around German trombone player and composer Nils Wogram. This perspective would provide even more context for composing original fusion compositions.

The research of Nicola Stevenson has resulted in a method for flutists who aim to perform modern flute compositions inspired by the shakuhachi. The jury appreciates Stevenson’s systematic and practice-oriented investigation of the common gestures and techniques of shakuhachi music. Moreover, this research covers anthropological and other aspects of the shakuhachi, and points to the future. The thesis is excellently written, structured systematically, nicely illustrated, and provided with useful apparatuses (e.g. glossary).

Inspired by the ‘New Discipline,’ Maris Pajuste and Ruben Borges focussed on aspects of collaborative composition, such as authorship, notation, problems of reproduction and intimacy. The research resulted in the newly-composed piece “Choir of One” for soprano,

electronics, and video. The jury appreciates the interdisciplinary nature of this research, and the fact that the two musicians conducted this work together, thus acknowledging the collaborative nature not only of artistic creation, but also the research process and dissemination. What makes it interesting is the aspect of discovering through the process of creating while using the work of others as an example for one's own work.

The jury of the first round consisted of Bruno Forment, Falk Hübner and Désirée Staverman

2. Final

The three nominees presented their research on 25 of May 2024. The jury for this final round consisted of Anthony Fiumara, Luk Vaes and Désirée Staverman.

The jury chose Nicola Stevenson with her research on "Blowing Zen on the Silver Flute: A performance guide for shakuhachi-inspired repertoire written for the Western silverflute" as the winner. The jury appreciated the originality of the topic and the clear way the context was explained in the thesis. The chosen method that resulted in a practical guide was also praised by the jury, as it demonstrates the relevance for other musicians interested in this repertoire. The jury pointed out that the study could have benefited from interviews with the composers. However, Nicola's well-structured presentation of her research, in which she played music examples herself, impressed the jury.