

THANKS FOR MAKING THIS PROJECT POSSIBLE



BRUIN PERCUSSIE



Bronsheim music



COLOFON

Fryske oersetting/Frisian translation: Liuwe Westra
Korreksje/English correction: Boukje Emma Smith

Visuals: Hans Buren
Design: emjee | vormgevers, Andries Harshagen / Quinty van der Burg
Organisation/realisation: Jantsje Westra
Presenter: Sieuwert van der Zwaag
Printed by: Drukkerij van der Eems
Made possible by: Westra Management

FRISIA Meets ANGLIA



INFO EN KAARTEN WWW.FRYSKFANFAREORKEST.NL
MUZIEK VAN GABRIELI EN TEKST VAN GYSBERT JAPICX ALS INSPIRATIEBRON
DOOR HET FRYSK FANFARE ORKEST, OLV JOUKE HOEKSTRA,
MMV MIRIAM STOFFELSMa EN PHILIPPE SCHWARTZ
19-06-2022 MARTINIKERK BOLSWARD, AANVANG 15.00 UUR

YNLIEDING/INTRODUCTION



It Frysk Fanfare Orkest (FFO) krige de earfolle útnoeging om mei te dwaan oan it Canterbury Festival yn oktober 2019. Dat is in festival mei klassike mesyk, poësjy, teäter en oare podiumkeunsten. It hichtepunt fan it konsert fan it FFO wie de nije komposysje “The Keys of Canterbury” fan ‘e ferneamde komponist John Harle, in stik foar sopraansaksofoan en fanfareorkest. It stik kipet derút mei syn trochgeande stream fan muzikale klanken, ôfstimd op ‘e akûstyk fan ‘e Katedraal fan Canterbury. De sopraanpartij waard yn Canterbury útfierd troch Jess Gillam, bekend fan ‘e BBC Night of the Proms. John Harle dirigearre it FFO by it stik The Keys of Canterbury yn ‘e Katedraal fan Canterbury.

Dizze kear wurdt de solopartij foar sopraansaksofoan útfierd troch de ynternasjonale bekende solospiler Miriam Stoffelsma, dy’t fan Frysk komôf is. Jouke Hoekstra sil The Keys of Canterbury dirigearje yn ‘e Martinytsjerke te Boalsert.

CANTERBURY



Canterbury ynternasjonale festival (foar podiumkeunsten fan Kent)

In ynternasjonale festival foar klassike mesyk, poësjy, dûns, literatuer, teäter en oare keunstfoarmen. It Canterbury Festival is in wiidferneamd festival yn Súdeast-Ingelân. It festival hat in lange skiednis en lûkt sûnt 1929 alle jierren goed 60.000 besikers út Kent, Londen en Súdeast-Ingelân.



The Frisian Symphonic Wind Orchestra (FSWO) received the honorable invitation to take part in the Canterbury Festival (Kent’s International Arts Festival) in October 2019. It is a festival for classical music, poetry, theatre, and other art forms. The highlight of the FSWO concert was the new composition “The Keys of Canterbury”, which was written by famous composer John Harle, a piece created for soprano sax and brass band orchestra. This composition stands out because of its procession of flowing elements in the music, using the acoustics of the Canterbury Cathedral. The soprano solo was performed in Canterbury by Jess Gillam, known from BBC Night of the Proms. John Harle conducted the FSWO during the Keys of Canterbury, at Canterbury Cathedral.

Tonight the soprano saxophone solo will be performed by internationally known soloist Miriam Stoffelsma, who is of Frisian origin. Jouke Hoekstra will conduct the Keys of Canterbury in the Martinikerk of Bolsward.

Canterbury Festival (Kent’s International Arts Festival)

An international festival for classical music, poetry, dance, literature, theatre, and other art forms. The Canterbury Festival is a famous festival in South East England. It has a long history in England, and has attracted more than 60,000 visitors annually from Kent, London, and the South East, since 1929.



PROGRAM

Frisian Symphonic Wind Orchestra, conductor Jouke Hoekstra:

- Toccata from Suite Gothique – Léon Boëllmann, arr Karl Veen
- Nimrod, Variation IX from “Enigma Variations” – Edward Elgar, arr. Stefan de Hoogt
- Crystal over the Ocean – Tim Verstegen

Vocaal Ensemble Eljakim, conductor Erwin de Ruijter:

- Free-bea – lyrics Gysbert Japicx - arr. Christel de Ruijter- van Bockxmeer
- By ‘t opgean fan ‘e sinne – lyrics Gysbert Japicx - wize: Galathea, arr. Christel de Ruijter - van Bockxmeer
- O Lord give thy holy spirit – Thomas Tallis

Christel de Ruijter – van Bockxmeer - soprano, Erwin de Ruijter – flute, Wietske Tilma - piano

- Op ‘t musyck-sjongen – lyrics Gysbert Japicx, wize: Het daget uit den Oosten, setting: Bernard Smilde

Frisian-English Brass Ensemble:

- Sonata XIII – Giovanni Gabrieli

Frisian Symphonic Wind Orchestra, conductor Jouke Hoekstra:

- Solitary Prayer – Marco Pütz
- Euphonium: Philippe Schwartz

Frisian Symphonic Wind Orchestra, conductor Paul van Dalen:

- De Hel Fan ‘63 – Hendrik de Boer
- Euphonium: Philippe Schwartz

Skoft/Break

Frisian Symphonic Wind Orchestra, conductor Jouke Hoekstra

- The Keys of Canterbury – John Harle, Dutch Première
- Soprano Saxophone: Miriam Stoffelsma

- Choral for Frisia – Pieter Huizinga
- Pequena Czarda – Pedro Iturralde, arr. Karl Veen
- Soprano Saxophone: Miriam Stoffelsma
- Paeon Pastorale – Leon Vliex
- Abide With Me – William Monk, arr. Marten van der Wal



Photo: Tim Stubbings

GYSBERT JAPICX



Gysbert Japicx (1603-1666) brûkte de Fryske taal foar it skriuwen fan syn lieten en gedichten. Hy kipe derút mei syn dichterstalint (klankgefoel, muzikaliteit, útdrukking en ferbylding) en is de grûnlizzer wurden fan 'e Fryske skriuwtaal sa't wy dy no noch kenne. Gysbert moast syn eigen taal skriuwen leare yn in tiid dat dy allinnich mar praat waard. As dichter libbe er op 'e grins fan twa tiidrakken, de Renêssânse en de Barok. Ut syn wurk sprekt in grut fakmanskip, dat beskaat wurdt troch in tige libbene útdrukking en in sterk Godsbesef. Begjin 2020 is der in gearwurking ûntstien tusken it Frysk Fanfare Orkest en de Gysbert Japicx Holckema Stichting. De stifting hat ta doel om de Fryske taal yn eare te hâlden en it wurk fan Gysbert Japicx libben te hâlden. Gysbert syn wurk en syn ferhaal krigen yn 2021 in plak yn 'e fêste útstalling fan it nije Kultuerhistoarysk Sintrum De Tiid yn 'e stêd Boalsert. Dy nije organisaasje hat krektsa as doelstelling de dichter en skriuwer Gysbert Japicx 'libben en yn eare' te hâlden. It oparbeidzjen jout de mooglikheid fan in bondeling fan krêften en in sterkere promoasje troch elkoarrens pr-helpmiddels en sosjale media te brûken. Sadwaande wurdt by de efterban fan beide organisaasjes omtinken frege foar takomstige projekten fan beide.



Gysbert Japicx (1603-1666). Gysbert Japicx wrote his songs and poems in the Frisian language. He excelled in poetic talent (sound sensitivity, musicality, expressiveness and visual power), and eventually laid the groundwork for the written form of Frisian as we still know it today. Japicx had to learn to write his native tongue, in a time where Frisian was exclusively an oral language, and had not undergone standardisation. The poet lived in the transition period of two eras, Renaissance and Baroque. His work expresses a great craftsmanship, marked by his liveliness of expression, and a great influence of God. At the beginning of 2020, a collaboration arose between the Frysk Fanfare Orchestra and the Gysbert Japicx Holckema Foundation. The Foundation aims to honour the Frisian language, and the life and works of poet and writer Gysbert Japicx. In 2021, Japicx's work and his life story were displayed in the permanent exhibition of the new Cultural Historical Centre "De Tiid", in the city of Bolsward. The cultural centre joined forces with the Gysbert Japicx Holckema foundation in collaboration, by using each other's PR resources and social media platforms. In such a way, maximal support can be asked for the future projects of both organisations.





Femke IJlstra - saxophone workshop



WORKSHOPS, KURSUSSEN EN TARIEDING/WORKSHOPS, EDUCATION AND PREPARATION

Yn 'e wike foar it konsert hawwe de solisten fan hjoed workshops en masterklassen jûn foar learlingen fan Keunstesintrum Atrium Snits. Dat wie in learsume en ynspirearjende muzikale ûnderfining fan heech nivo foar alle dielnimmers.

In the week prior to this concert, the soloists of tonight's concert gave workshops and master classes to students of the Atrium Arts Centre Sneek. It was a musically instructive and inspiring experience which was valued highly by all participants.

THE KEYS OF CANTERBURY, JOHN HARLE



THE KEYS OF CANTERBURY is in wurk foar sopraansaksofoan en fanfareorkest, skreaun foar de talintfolle jonge saksofoanspiler Jess Gillam mei it Frysk Fanfare Orkest yn opdracht fan it Canterbury Festival yn 2019. It wurk folget sawat de moard op Thomas Becket yn 'e Katedraal fan Canterbury yn 1170 troch muzikale en dramatyske illeminten foarinoar oer te pleatsen. In ritualistyske foarm fan modernisme en polyfony út 'e Renêssânse wurde hookstrooks njonkeninoar setten. Dêrby draacht de sopraansaksofoan it meastepart fan 'e dramatyske beweging. It stik sitearret wiidweidich út 'e Sonata Pian e Forte fan Giovanni Gabrieli (1554-1612). Mar dêrtrochhinne wynt in bewurking fan it Gregoriaanske graduale (Posuisti Domine), dat yn 'e Katedraal fan Canterbury klinkt op 'e Tinkdei fan 'e hillige Thomas fan Canterbury. It romtlike karakter fan Gabrieli (koperkoaren yn antifony) wie krekt bedoeld foar útfiering yn in katedraaleftige romte, en de stikken út Gabrieli slute dêr fanâlds presys by oan. Itselde romtlike gebrûk fan ynstruminten is ek tapast wurden yn Total Eclipse fan John Tavener (1944-2013), in wurk foar saksofoan en ferskate ensembles dat hy yn 1999 foar my skreaun hat by de Academy of Ancient Music. John Harle. July 2019



THE KEYS OF CANTERBURY is a work for soprano saxophone and Symphonic Wind Orchestra written for the brilliant young saxophonist Jess Gillam with the Frisian Symphonic Wind Orchestra, and was commissioned by The Canterbury Festival in 2019. The work loosely follows the scene of the murder of Saint Thomas a Becket in Canterbury Cathedral in 1170 through opposing musical and dramatic elements. A ritualistic form of modernism and a contrasting Renaissance polyphony are set against each other in acute juxtaposition, with the solo soprano saxophone carrying much of this central dramatic drive of the work. The piece quotes extensively from the Sonata Pian e Forte by Giovanni Gabrieli (1554-1612) although this is intertwined with an adaptation of the Gradual plainchant (Posuisti Domine) which is used in Canterbury Cathedral at the Mass for the Feast of St Thomas of Canterbury. The spatial nature of the Gabrieli (antiphonal brass choirs) seemed ideal for performance in a Cathedral-sized space, and the Gabrieli follows its original format in this. This same spatial use of instruments was also used in Total Eclipse by Sir John Tavener (1944-2013) which was a work for saxophone and several ensembles that he wrote for me as a soloist with The Academy of Ancient Music in 1999. John Harle. July 2019





Photo: Close to You

DE HEL VAN '63, HENDRIK DE BOER



De Hel fan '63 is it twadde concertino foar euphoanium fan Hendrik de Boer, komponearre yn opdracht fan Robbert Vos. De komposysje is in muzikale útbylding fan de Alvestêdetocht fan 1963. De Alvestêdetocht is in legendaryske reedrydtocht fan likernôch 200 kilometer by de alve Fryske stêden lâns. Troch it ferskriklike waar fan doe stiet de tocht fan 1963 bekend as de swierste fan de 15 tochten oant no ta. Reinier Paping wie de winner fan dizze 12e 'tocht fan alle tochten'. It stik bestiet út fiif opienfolgjende dielen: 1. beferzen snielânskippen 2. Eos, snijende wyn út it easten 3. ferblinde troch de snie 4. ljocht yn it tsjuster 5. it is folbrocht. De komponist hat besocht om in gefoel fan beweging op te roppen troch ferskate toansekwinnsjes te brûken yn kombinaasje mei hieltyd opienfolgjende modulaasjes: it reedriden fan de reis mei de solist yn de rol fan de reedridder. De tocht begjint yn it tsjuster. De reedridder is noch net te sjen en noch net te hearren. Dat feroaret as de earste sinnestrielen trochbrekke. Hy nimt it lânskip yn him op en belibbet de beferzen snielânskippen om him hinne. Hy begjint him ek te realisearjen dat it in drege reis wurde sil. As de reedridder de wyn yn 'e rêch hat, lit er him troch de wyn meinimme. Lange streken wurde makke wêr mooglik. Hy moat lykwols hieltyd foarsichtich fanwegen it minne iis. Hy moat hieltiten om skuorren tinke. De man mei de hammer leit ek op 'e loer. Troch it lange ein slacht de wurgens hurd ta. De snijende eastewyn en de sniedunen meitsje him snieblyn. De reedridder wjokkelt fierder ... sûnder dat er krekt wit wêrhinne. Mar opjaan is gjin opsje. Meter foar meter klaut de reedridder troch. Dan ... einliks is der ljocht yn it tsjuster. De bekendens en it gefoel binne der wer. De reis wurdt folbrocht mei de grutste ynspanning. Der is in koart momint fan eufory, mar dy makket al gau plak foar ekstreme wurgens ... It ljocht giet stadichoan út en de reedridder ferdwynt wer yn it tsjuster ...



The Hell of '63 Concertino for 'De Hel van '63' Euphorium is the second concertino composed by Hendrik de Boer and commissioned by Robbert Vos. The composition is a musical interpretation of the 1963 Alvestêdetocht (the eleven cities tour), a legendary speedskating tour of almost 200km (124 miles) past the eleven Frisian cities. Due to the gruelling weather conditions, the 'tour of 1963' is considered to be the most difficult one of the 15 tours held so far. Reinier Paping was the winner of the 12th 'tour of all tours'. The composition consists of five assembled pieces: 1. Frozen snow landscapes. 2. Eos, cutting wind from the east. 3. Blinded by the snow. 4. light in the darkness. 5. It's completed. The composer tried to invoke feelings of movement by using several note sequences combined with a continuous set of modulations; the speedskating journey with the soloist as the speedskater. The tour starts in the dark, and you cannot see nor hear the speedskater yet. This changes when the first rays of sunshine break through. He takes in the landscape, and experiences the scene of frozen snow around him, he then begins to realise the gruelling journey ahead of him. He lets the tailwind carry him, long skating strokes become possible again. He needs to remain careful at all times because of the ice's bad condition, and has to remain wary of the cracks as he can hit the wall at any time. Due to the long distance, the tiredness hits him hard and the cutting eastern wind and snow dunes blur his vision. The speedskater muddles through...without exactly knowing where he needs to go. But quitting is not an option. Metre by metre the speedskater keeps going, then finally there is a light in the darkness. His emotions, and familiarity returns. The journey is accomplished through ultimate perseverance. There is a short moment of euphoria, shortly replaced by extreme tiredness...the light is slowly dimming, and the speedskater disappears into the darkness again...



PAEAN PASTORALE, LEON VLIEX



Paean Pastorale is in lofsang op 'e Hoeksche Waard, nasjonaal lânskip yn Súd-Hollân sûnt 2006. De opdracht ta it stik waard jûn troch de Christelijke Muziekvereniging Crescendo út Zuid-Beijerland en syn dirigint, Henk Zwijgers. Zuid-Beijerland leit yn 'e Hoeksche Waard. Paean Pastorale byldet de skientme en it deistich libben út fan dit stikje plattelân.



Paean Pastorale is an ode to the Hoeksche Waard, which is located in the Dutch province of South Holland, and has been a National Landscape since 2006. The composition was commissioned by the Christian music association Crescendo, and their conductor Henk Zwijgers in Zuid-Beijerland, which is located in the Hoeksche Waard. Paean Pastorale describes both beauty and daily life in this rural area.

CRYSTAL OVER THE OCEAN, TIM VERSTEGEN

By it skriuwen fan Crystal over the Ocean waard de komponist ynspirearre troch de prachtige klankkleur fan it Frysk Fanfare Orkest. It stik is skreaun mei it each op 'e gearwurking tusken it FFO en Ingelske partners (fier oer it wetter).

When composing the Crystal over the Ocean, the composer was inspired by the beautiful colour and sound of the Frisian Symphonic Wind Orchestra. It was written about the cooperation between the FSWO, and its English partners (over the ocean).



Photos: George Sommer



Photo: Tim Stubbings

FRYSK FANFARE ORKEST/FRISIAN SYMPHONIC WIND ORCHESTRA



It Fryske Fanfare Orkest (FFO) is ien fan 'e wichtichste fanfareorkesten fan Nederlân en hat fan 'e oprjochting ôf ûnder lieding stien fan Jouke Hoekstra. It orkest bestiet út 65 ambisjeuze musisy, fan amateurs dy't noch better wurde wolle oant konservatoariumstudinten en berops.

It FFO hat oan gâns festivals, projekten en konkorsen meidien, bygelyks yn Portugal, Singapore, East-Europa, Dútslân, Estlân, Lúksemboarch, Ingelân, België en Amearika. In hichtepunt yn 'e skiednis fan it orkest is it feit dat it mear as ien kear de earste priis wûn hat yn 'e konsert ôfdieling fan it WMC Kerkrade. It FFO hat in yndrukwekkend tal cd's makke. Yn 1991 hat it FFO in kulturrele priis fan 'e provinsje Fryslân krige: de Sulveren Anjer. Fierders hat it FFO ferskate projekten ta stân brocht yn oparbeidzjen mei oare foarmen fan keunst, muzikale partners en solisten rûnom oer de wrâld.

It foarnaamste doel fan it FFO is it befoarderjen fan it fanfareorkest yn it algemien en dêrby fan 'e mesyk dy't spesjaal foar sokke orkesten skreaun wurden is. Sadwaande konsintrearret it FFO him al fan it begjin ôf op orizjinele eigen-tiidske mesyk foar fanfare. It meidwaan oan ynternasjonale festivals is tige belangryk foar it FFO om it kleurrike lûd fan it fanfareorkest bekendheid te jaan en komponisten fan om utens foar de klank fan fanfare te winnen. Jantsje Westra is sûnt 2000 einferantwurdlik foar nasjonale en ynternasjonale produksjes, konsertreizen en algemien orkestmanagement.



The Frisian Symphonic Wind Orchestra (FSWO) is one of the main fanfare orchestras in the Netherlands, and has been under the musical leadership of conductor Jouke Hoekstra since its formation. The orchestra consists of approximately 65 ambitious musicians, varying from enthusiastic amateurs to classical music students, and some professionals. The FSWO have taken part in various festivals and competitions, including in Portugal, Singapore, Eastern Europe, America, Germany, Luxembourg, Estonia, the UK. One of the highlights in the orchestra's history is winning first prize multiple times in the concert division, at the World Music Contest. The FSWO has an impressive number of CDs. In 1991, the FSWO was awarded the cultural prize "De Zilveren Anjer" from the Dutch province of Fryslân. Furthermore, the FSWO have developed projects in collaboration with different art forms, musical partners, and soloists all over the world.

The main goal of the Frisian Symphonic Wind Orchestra is to promote fanfare orchestras, as well as the music written specifically for these kinds of orchestras. Therefore, the FSWO has focused on performing original contemporary music for fanfare ever since the orchestra was founded. Participation at international festivals is of great importance for the FSWO in order to display and promote the vibrant sounds of fanfare orchestras, and to attract composers from abroad to the sounds of the symphonic wind orchestra.

Since 2000, Jantsje Westra has been responsible for general orchestra management, as well as organizing various national and international productions and concert tours.



Photo: Tim Stubbings

JOUKE HOEKSTRA, DIRIGINT/CONDUCTOR



Jouke Hoekstra (1948) hat trompet studearre by Theo Laanen en Anne Bijlsma en direksje by Peet van Bruggen op 'e konservatoariums fan De Haach en Grins. Tolve jier lang hat er solotrompet spile by de Keninklike Militêre Kapel. Hy hat by gâns symfonyorkesten ynfallen, lykas it Residentie Orkest yn De Haach. Hy hat jierrenlang dosint lytse kopynstruminten west oan 'e Boalsarter mesykskoalle. Hy hat it Frysk Fanfare Orkest oprjochte yn 1983 en sûnt dy tiid dirigearre. Jouke Hoekstra is ferantwurlik foar gâns nije mesykstikken, benammen op syn fersyk skreaun foar it FFO. Jouke Hoekstra wurdt gauris frege as gastdirigint en as eksaminator en sjuerylid by lanlike en ynternasjonale festivals en konkoersen. Jierrenlang hat er workshops jûn foar ad hoc houtblaasorkesten en diriginten oan it konservatoarium Canto Firme Tomar yn Portugal. By in konsert yn 2018 waard Jouke Hoekstra troch de kening beneamd ta Ofsier yn 'e Oarder fan Oranje Nassau. Dy hege ûnderskieding krige er foar wat er op muzikaal mêd út 'e wei set hat op lanlik en ynternasjonaal nivo.



Jouke Hoekstra (1948) studied trumpet with Theo Laanen and Anne Bijlsma, and orchestral conducting with Peet van Bruggen at the Conservatoires in The Hague and Groningen. He played solo trumpet in the Royal Military Band for twelve years. He has been an active reserve in many symphony orchestras, such as the Hague Residentie Orchestra. He was a teacher at the Music school in Bolsward (Fryslân), where he taught small brass instruments for many years. He founded the Frisian Symphonic Wind Orchestra in 1983, and has been the conductor ever since. Jouke Hoekstra has been responsible for many new compositions, especially for the FSWO, at his request. Jouke Hoekstra is often requested as a guest conductor, and is regularly invited as an examiner and jury member in national and international competitions, and at festivals. He gave workshops to ad hoc woodwind orchestras, and to conductors at the Conservatory Canto Firme Tomar in Portugal for several years. During a concert in 2018 with the FSWO, Jouke Hoekstra was appointed "Officer in the Order of Oranje-Nassau" by the King of the Netherlands. The reason he was awarded this high distinction was due to his musical achievements at national and international level.

ERWIN DE RUIJTER, KOARDIRIGINT/CHOIR CONDUCTOR



Erwin de Ruijter is berne yn Haarlem yn 1971. Syn bân mei de mesyk waard al ier tinken. As achtjierrige gied er nei de koarskoalle fan 'e Sint Bavo-katedraal en yn syn frije tiid folge er piano- en dwersfluitlessen. Erwin studearre dwersfluit oan it Alkmaarder Konservatoarium en naam sjongen as byfak.

Dêrnjonken gied er troch mei sjongen yn it katedrale jonges- en manljuskoar. Nei in jier stúdzje naam er as twadde haadfak ensemblelieding. Dêr helle er it diploma foar yn 1993. Ien jier letter sleat er de fluitstúdzje ôf. Yn 1996 is Erwin begûn koardireksje te studearjen by Harold Lenselink. Dy fjouwerjierrige stúdzje hat er al nei twa jier mei súkses dienmakke. Yn 1999 die Erwin mei oan in masterklasse foar diriginten en koaren dy't jûn waard troch âld Swingle-sjonger Jonathan Rathbone. Erwin jout dwersfluitles en is dosint by mesykskoalle Atrium te Snits. Erwin is njonken dirigint fan fokaal ensemble Eljakim út Boalsert ek dirigint fan mingd koar Cantus Deo te Boalsert, mingd koar Evergreens Snits, gospelkoar Signalen te Snits en yntertsjerklik koar Echo te Heerhugowaard.



Erwin de Ruijter was born in 1971 in Haarlem. At age 8 he went to the Koorschool of the St. Bavo-kathedraal where he attended piano and flute lessons in his spare time. Erwin then went to the Alkmaar Conservatoire to study flute, where he also took singing lessons as a side subject.

He took on an extra degree in Ensemble-leadership, which he graduated from in 1993, a year later he also completed his degree in flute. In 1996, Erwin studied to become a Choir director with Harold Lenselink, and he managed to finish this 4-year degree programme successfully, in just two years. Then, in 1999, Erwin took part in a conductors and choirs masterclass, which was given by former Swingle singer Jonathan Rathbone. Erwin now gives flute lessons, and is a teacher at the Atrium music school in Sneek (Fryslân). In addition to being conductor of Eljakim, a vocal ensemble from Bolsward, Erwin is also conductor of the mixed choir Cantus Deo (also from Bolsward), mixed choir Evergreens Sneek, the Signalen gospel choir in Sneek, and Echo, the multi-denominational choir in Heerhugowaard.



Photo: Close to You

PAUL VAN DALEN, DIRIGINT/CONDUCTOR



Paul van Dalen (berne yn 1993) wennet yn Hurderwyk en is mei slachwurk begûn doe't er tsien wie. Hy hat ien jier slachwurk studearre op it Artez Konservatoarium te Swol. Doe gied er oer nei direksje foar blaasorkest by dosint Alex Schillings. Yn 2017 helle er syn bachelor mei in grut konsert mei it Frysk Fanfare Orkest. Dêrnei hat Paul foar syn mastergraad fierder studearre oan it Keninklik Konservatoarium yn De Haach. Dy helle er yn 2019 mei in konsert dêr't er de Keninklike Mariniers Kapel by dirigearre. Under syn stúdzje hat Paul foar de Johan Willem Friso Kapel dirigearre, it orkest fan 'e Nederlânske Loftmacht, en it Bundespolizeiorchester te Hannover. Paul wurket no by de blaasorkesten Crescendo te Ommen, De Club te Didam en fanfare Ad Astra te Asperen.



Paul van Dalen (born in 1993) lives in Harderwijk, and started playing percussion at just ten years old. He studied percussion at the Artez Conservatorium Zwolle for a year, before switching to wind band conducting, with teacher Alex Schillings. In 2017, he celebrated finishing his bachelor studies, with a big concert where the Frisian Symphonic Wind Orchestra played. After this, Paul studied for his Masters degree at the Hague Royal Conservatoire. He graduated in 2019, with a concert where he conducted the Dutch Royal



Navy Marine band. During his studies, along with various masterclasses, Paul was also a conductor for the JWF Kapel, the Dutch Air Force Band, the Munich Bundespolizeiorchester, and the Hannover Bundespolizeiorchester. Paul now works at the windbands of Crescendo Ommen, De Club Didam and the fanfare band Ad Astra Asperen, where he is chief conductor.

CHRISTEL DE RUIJTER- VAN BOCKXMEER, SOPRAAN/SOPRANO

Christel van Bockxmeer (1971) studearre haadfak Klassike Solosang by Maria Rondèl oan it Konservatoarium fan Alkmaar. Nei it heljen fan har bachelordiploma yn 2004 is hja mei har man Erwin de Ruijter nei Fryslân ta ferhuze. Tegearre driuwe se mesyklesstudio Het Muziekhuis yn Boalsert. Njonken sjonglessen jout Christel ek sjongworkshops, is se vocal coach fan Vocal Group Freezing en arranzjearret se mesyk foar ferskate koaren en sjonggroepen. Bûten har mesykwurk om wurket Christel ek as Essentieel (psychososjaal) terapeut yn praktyk De Ontdekking te Boalsert.

Christel van Bockxmeer (1971) studied classical solo singing with Maria Rondèl, at the Conservatoire in Alkmaar. After completing her Bachelor degree in 2004, she moved to Fryslân with her husband Erwin de Ruijter. Together they run Het Muziekhuis, a music lesson studio in Bolsward. Along with giving singing lessons, Christel also offers singing workshops, is a vocal coach for singing group Freezing, and she curates music for diverse choirs and singing groups. Next to her music responsibilities, Christel is a therapist working at De Ontdekking, a practice in Bolsward.



Photo: Lamat Studio by Erika Gallegos

MIRIAM STOFFELSMa, SAKSOFOAN/SAXOPHONE



Miriam Stoffelsma (1987) is berne yn Easterein en mei njoggen jier begûn mei it folgjen fan saksofoanlessen by Jantsje Westra. Hja hat tolve jier lid west fan it Frysk Fanfare Orkest, dat se draacht it orkest in waarm hert ta. Miriam wennet yn Utert en studearre yn 2009 cum laude ôf oan it Prins Claus Conservatorium te Grins by dosint Peter Stam. Yn 2015 begûn se oan 'e Master of Music oan it Utrechts Conservatorium by dosint Johan van der Linden, en dy stúdzje sleat se ek wer cum laude ôf yn 2017.

Hja is sopraan- en altsaksofoniste by it Orkest van de Koninklijke Marechaussee en remplasearret dêrnjonken by it Rotterdams Philharmonisch Orkest, St. Petersburg State Symphonic Orchestra, Noord Nederlands Orkest en ferskate oare orkesten. Dêrnjonken treedt se gauris op mei it Nederlands Blazers Ensemble en is se saksofoniste yn it Artex en SAKS saksofoankertet.

Dêroerhinne wurdt se frijwat frege as solist, fersoarget se workshops yn it hiele lân en is se gauris sjuerylid oan it konservatoarium fan Lúksemburch.

Bûten har wurk as útfierend musikus om wurket se as saksofoandosinte by KNA Lunteren en mesykskoalle Nieuwe Vaart yn Maarssen en Barneveld, dêr't se ek foar it SaxUs saksofoanorkest stiet.



Miriam Stoffelsma (1987) was born in Easterein, and began taking saxophone lessons from Jantsje Westra, at the age of 9. She has been a member of the Frysk Fanfare Orkest for 12 years, which means the orchestra holds a special place in her heart.

Nowadays, Miriam lives in Utrecht. She studied at the Prins Claus Conservatoire in Groningen with Peter Stam as her music teacher, and graduated cum laude. In 2015, she began her Master of Music at the Utrechts Conservatoire with Johan van der Linden as her teacher, she graduated cum laude in 2017.

She is a soprano, and alto saxophone player in the Dutch Royal Marechaussee (Military Police) Orchestra, next to this she also plays reserve for the Rotterdam Philharmonic orchestra, St. Petersburg state Symphonic orchestra, Northern Netherlands Orchestra, and various other orchestras. In addition, she occasionally performs with the Dutch Blazers Ensemble, and plays saxophone in the Artex, and SAKS saxophone quartet.

Stoffelsma is also a frequently requested soloist, provides nationwide workshops, and is occasionally a judge at the Luxembourg Conservatoire.

Aside from her work as a performing musician, she works as a saxophone teacher at KNA Lunteren, Nieuwe Vaart music school in Maarssen, and in Barneveld, where she is also conductor of the SaxUs saxophone orchestra.

PHILIPPE SCHWARTZ, EUFOANIUM/EUPHONIUM



Berne yn Lúksemburch yn 1985 is Philippe begûn te eufoaniumspyljen op 'e âldens fan acht by de stedsmesykskoalle dêre. Yn 2004 besleat er om fierder mei syn muzikale karriêre by it Northern College of Music te Manchester. Dêr helle er syn bachelor en syn mastergraad mei ûnderskieding ûnder tafersjoch fan eufoaniumblazers Steven Mead en David Thornton. Philippe wie de earste koperblazer yn 'e skiednis fan it Royal Northern College of Music dy't by alle sjueryleden in skoare fan 100% helle by syn mastereksamen. Dat smiet him de titel op fan Harry Mortimer Brass Student of the Year.

Philippe hâldt langer yn Manchester ta en wurket as solist op eufoanium en dosint koper. Bûten syn fêst wurk om treedt Philippe gauris op mei ferskate Ingelske orkesten.

Philippe hat ek solo-optredens jûn yn Lúksemburch, Frankryk, Dútslân, Noarwegen en Ingelân. Yn syn stribjen om it noch altiten net bjusterbaarlik grutte eufoaniumrepertoire út te wreidzjen jout Philippe gauris opdracht ta nije komposysjes foar it ynstrumint, dy't er dan sels foar it fuotljocht bringt.

Sûnt 2012 is Philippe de alderearste eufoaniumdosint oan it Lúksemburger konservatoarium. Dêrnjonken is Philippe gastdosint eufoanium oan it Keninklik Konservatoarium fan Birmingham, it Trinity Laban Konservatoarium foar Mesyk en Dûns yn Londen, it Junior RNCM te Manchester en oan 'e Folkwang Universitât der Kûnste yn it Dútske Essen.



Born in Luxembourg in 1985, Philippe began playing the Euphonium at the Conservatoire de Musique de la Ville de Luxembourg, at just eight years old. In 2004, he decided to further his musical education and attended the Royal Northern College of Music in Manchester, where he completed a Bachelor and a Masters degree with a distinction, tutored by Euphonium-pioneers Steven Mead and David Thornton. Philippe was the first brass player in the history of the Royal Northern College of Music to achieve a unanimous perfect score of 100% in his final masters recital. This awarded him the 'Harry Mortimer Brass Student of the Year' prize.

Philippe is currently based in Manchester, and works as a Euphonium soloist and brass tutor. In his freelance career, Philippe regularly performs with various orchestras across the UK. Philippe has given solo-recitals in Luxembourg, France, Germany, Norway and England. In his attempts to help expand the Euphonium's still quite insignificant repertoire, Philippe regularly commissions and premieres new compositions for the instrument.

Since 2012, Philippe has held the very first Euphonium teacher post at Luxembourg Conservatoire. Furthermore, Philippe is a visiting Euphonium tutor at the Royal Birmingham Conservatoire, the Trinity Laban Conservatoire for Music and Dance in London, the Junior RNCM in Manchester, and the Folkwang Universitât der Kûnste in Essen, Germany.



Photo: Soopy Betty

JOHN HARLE, KOMPONIST/COMPOSER



John Harle wûn as komponist de Ivor Novello-priis. Hy is ek platemakker en as saksofoanspiler beweecht er him fan klassyk oant hjoeddeiske popmesyk. John hat opera's skreaun, muzikale shows, in 50 konserten en mesyk foar mear as 100 films en tillevyzjeprogrammes. John begûn yn 'e lette jierren '70 by it National Theatre en hat dêr jierren lang as akteur/musikus, komponist, dirigint en ynstrumintalist wurke.

As saksofoanspiler krige er algemien erkenning mei syn album Saxophone Concertos by EMI Classics, dat rûnom beskôge wurdt as de toanoanjaande opname fan 'e foar-naamste klassike wurken, en syn spyljen hat oanlieding west foar in stream fan nije konserten fan ferskate komponisten.

Hy hat optreden mei tal fan orkesten en diriginten oer de hiele wrâld en mear as in heal miljoen cd's ferkocht, allinnich al op klassyk mêd. John is beneamd as jongste dosint út 'e skiednis by de Guildhall School of Music and Drama, dêr't er op 26-jierrige leeftyd mei in saksofoanôfdieling út ein sette. Gâns foaroansteande spilers fan tsjintwurdich komme út syn skoalle wei. Hy is no dosint saksofoan en komposysje oan 'e Guildhall School, dêr't er syn eigen masterkursus mesyk jout, njonken akademyske modules mesyk- en kultuerskiednis.



John Harle is an Ivor Novello award-winning composer, record producer, and saxophonist whose work spans across musical genres from classical to contemporary pop.

John is the composer of operas, musical theatre shows, around fifty concert works, and over 100 film and TV scores.

Starting at the National Theatre in the late 1970s, John was an actor and musician, composer, musical director, and instrumentalist for many years.

As a saxophonist, his early work gained public acclaim with his Saxophone Concertos album on EMI Classics

which is widely seen as the definitive recording of the major classical works, and his playing has been the catalyst for an outpouring of new concertos by several composers.

He has performed with countless orchestras and conductors worldwide, and has sold over half a million CDs in the classical field alone. John was appointed the youngest ever Professor at the Guildhall School of Music and Drama, starting the saxophone department at the age of 26. His teaching has produced many of the leading players of today. He is now Professor of Saxophone and Composition at The Guildhall School, where he leads his own Master of Music course, as well as teaching academic modules in Musical and Cultural History.



Photo: Tim Stubbings

HENDRIK DE BOER, KOMPONIST/COMPOSER



Hendrik de Boer (1986) hat eufonium en direksje studearre oan it Prins Claus Konservatoarium te Grins. Beide stúdzjes sleat er yn 2012 súksesfol ôf. Tagelyk mei en nei syn stúdzje hat er ferskate masterklassen folge by Steven Mead, David Childs, Glyn Williams en Jukka Myllys. Tsjintwurdich spilet er eufonium as berops by de Keninklike Militêre Kapel Johan Willem Friso. Hy wurdt gauris frege as gastsolist, jout grut koper oan it Prins Claus Konservatoarium en kriget geregeld it fersyk om mei ien fan 'e grutte Nederlânske symfonyorkesten te spyljen.

De lêste jierren is Hendrik hieltiten mear begûn te komponearjen en te arranzjearjen. Hy docht dat foar ferskate wichtige Nederlânske musisy en ensembles. Guon fan syn stikken wurde geregeld as ferplichte ûnderdiel by grutte konkorsen yn Europa, de Feriene Steaten, Austraalje en Nij Seelân spile.



Hendrik de Boer (1986) studied the euphonium, along with orchestra conducting at the Prins Claus Conservatoire in Groningen. He graduated successfully from both studies in 2012. During and after his degrees, he followed several masterclasses by Steven Mead, David Childs, Glyn Williams and Jukka Myllys. Nowadays he serves as a professional euphonium player at the 'Royal Military Band 'Johan Willem Friso'. Next to that he is regularly invited as a soloist, as a 'low brass' teacher at the Prince Claus Conservatoire, and is frequently asked to join some of the symphonic orchestras in the Netherlands.

During the last years, composing and arranging to become an important part of Hendrik's musical activities. He has composed and arranged for several prominent Dutch artists and ensembles, and some of his compositions are used in major competitions in Europe, the USA, and Australia & New Zealand.



PIETER HUIZENGA, KOMPONIST/COMPOSER



Pieter Huizenga is 21 en spilet eufonium by it Frysk Fanfare Orkest. Pieter hie in ferrassing foar it orkest foar de jierlikse cd-opname fan Bronsheim Music: de skitterjende komposysje Three Dragons. As komponist is Pieter autodidakt. Hy hat him it ambacht oanleard mei YouTube-filmkes, boeken en helpmiddels op ynternet. Doe't er 16 wie, wied er hielendal wei fan in stik filmmesyk en makke dêr in bewurking foar brassband fan. Dêrnei kaam al wer in prachtich stik. Pieter hat in pear lessen hân fan 'e Fryske komponist Geert Jan Kroon, benammen mei it each op komposysjeform en -technyk. Hy hat ek in pear fidéollessen hân fan 'e Amerikaanske komponist J. Jay Berthume.



Pieter Huizenga is 21 years old, and plays the euphonium in the Frisian Symphonic Wind Orchestra. For the yearly CD recording with



publisher Bronsheim Music, Pieter surprised the orchestra with the beautiful composition "Three Dragons".

As a composer, Pieter is self-taught. Learning the craft via books, YouTube videos, and other internet resources.

At 16 years old, he was enthralled by a movie soundtrack and made a brass

band arrangement of the piece, the result was beautiful. Pieter had a few lessons from Frisian composer Geert Jan Kroon, which focused on composition form and technique. He also had some video lessons from American composer J. Jay Berthume.



SIMON CHORLEY

Bastrombonist, komponist en arranzjeur

Simon hat oan 'e Guildhall School of Music and Drama te Londen studearre. Hy hat by ferskate ensembles yn Ingelân spile, mei dêrby Southbank Sinfonia, National Youth Jazz Orchestra, Chineke! en it orkest by de Ingelske premjêre Nice Work if You Can Get It fan George Gershwin.

Simon is ek in entûsjast lûdsteknikus. Hy hat tracks mikst en produsearre mei guon as Mark Lettieri, Ellie Ingram, The Lydian Collective en Phoebe Katis. Simon hat koartby mei wille wurke oan it album Girls Like Lions fan Meg Bird, útbrocht troch Claire Martin.

Mei Henry Morley hat Simon meidien oan it ynternasjonale gearwurkingsprojekt Canterbury, Maidstone and London mei it Frysk Fanfare Orkest.

Bass trombone, composer and arranger

Simon studied at the Guildhall School of Music and Drama in London. He has played with various ensembles in the UK, including Southbank Sinfonia, National Youth Jazz Orchestra, Chineke!, and the pit band for the UK premiere of Gershwin's 'Nice Work if You Can Get It'

Simon is also an avid audio engineer, having mixed and produced tracks with artists such as Mark Lettieri, Ellie Ingram, The Lydian Collective and Phoebe Katis. Simon has recently enjoyed working on Meg Bird's album 'Girls Like Lions' produced by Claire Martin OBE.

Together with Henry, Simon took part in the international collaborative project Canterbury, Maidstone and London with the Frysk Fanfare Orchestra.



Photo: George Sommer

HENRY MORLEY, TROMPET/TRUMPET



Ik bin myn opleiding begûn by Mark Kesel doe't ik 11 wie. Op myn 15de haw ik my ynskreaun by de jeugdopleiding fan it Royal College of Music, dêr't ik de kâns krige om yn in ferskaat fan ensembles te spyljen: symfonyorkest, big band en koperdektet. Optredens fûnen ûnder oare plak yn Cadogan Hall mei it symfonyorkest en jierlikse big band-konserten yn 'e Royal Albert Hall en de 606 Jazz Club yn Londen. Ik krige ek de kâns fan yndividuele en groepsbegelieding fan leden fan 'e ferneamde kopergroep Onyx Brass. Yn 2019 hie ik it foarrjocht om mei te spyljen by it Europeesk Jeugdblaasorkest. Wy hawwe in toernee makke troch Lúksem-burch en optredens fersoarge yn Frankryk en Dútslân. Ik sit no yn myn fjirde en lêste jier fan it Royal College of Music, by Mark Calder, Jason Evans en Kate Moore. Ik krij hjir in protte geweldige kânsen om te spyljen mei it symfonyorkest fan it RCM.



My studies began with Mark Kesel, at the age of 11. At the age of 15 I became a student at the Royal College of Music Junior Department where I had the opportunities to play in various groups such as Symphony Orchestra, Big Band and Brass Dectet. Performances include, Cadogan Hall with the Symphony orchestra and yearly Big Band concerts at both the Royal Albert Hall and the 606 Jazz club in London. I also had the opportunity to have individual and ensemble coaching from members of the famous brass group, Onyx Brass. In 2019 I was fortunate enough to be a part of the European Youth Wind Orchestra, where we toured Luxembourg and performed in France and Germany. I am now in my 4th and final year at the Royal College of Music studying with Mark Calder, Jason Evans and Kate Moore. Here I've had many fantastic opportunities playing with the RCM Philharmonic and Symphony orchestra.



GEORGE SOMMER



Muzikale oplieding: piano. Yn 1980 syn earste wurk as komponist. Toerneeën mei Amerikaanske jazz- en soulbands. Fan 1985 oant en mei 2000 muzikaal direkteur fan 'e Ruhrfestspiele Recklinghausen yn Bad Hersfeld en fan Theater Dortmund. Sûnt 1982 lid fan GEMA en GVL. Sûnt 1998 filmmesyk komponearre en syn earste eigen films útbrocht. Sûnt 2005 wurket er as produsint fan dokumintêres, kameraman en skriptskriuwer. Mei syn skript MEON kaam er oan 'e fearn finales ta fan Scriptapalooza.



Music study: Pianist. Since 1980 his first musical works as a composer. Concert tours with American Jazz and Soul bands. He was musical director of Bad Hersfeld, Ruhrfestspiele between 1985 and 2000. Recklinghausen and Theater Dortmund. Since 1982 he has been a member of GEMA and GVL. Since 1998 he has made compositions of music for movies and he started to produce his first movies. Since 2005 he has been working as a Documentary Film producer, Cameraman and script writer. With his script "MEON" he became quarterfinalist in "Scriptapalooza". www.sommermedien.info



MIENSKIPSSIN EN TAKOMST



Yn dizze drege tiden, mei in COVID-19-epidemy dy't ûnwissigens, iensumens en lijen jout, hat it tarieden fan en wurkjen oan in útdaging dy't de muoite wurdich wie, o sa belangryk west. It is no noch in foarnamer ding as oars dat men de foldwaning hat fan learen, leafhawwerijen en meiinoar oparbeidzjen. De foarskreaune ôfstân wie in beheining, mar joech tagelyk ynspiraasje en iepene ek nije wegen. Ferskate kearen hat eardere ynternasjonale gearwurking nije projekten opsmitten foar it orkest en ien of mear partners. In foarbyld fan koartlyn is Titus Words Will Take Wing. It FFO en syn partners hoopje dat projekt meikoarten op 'en nij út te fieren, dizze kear yn Dachau. Dat hat spitigernôch noch net plakfine kind, mar de tariedings geane troch. In oar foarbyld is Frisia Meets Anglia, ornearre foar útfiering op it Canterbury Festival yn oktober 2022. Jitris, de COVID-19-epidemy sil útmeitsje oft dat projekt heve kin of net. Foar it orkest en syn partners is it lykwols fan grut belang en hâld sicht op sokke barrens yn 'e takomst.

SENSE OF COMMUNITY AND FUTURE



In these troubling times, where the COVID-19 pandemic has brought uncertainty, loneliness and suffering, preparing for and working on a rewarding and challenging project was important. Now more than ever, it is crucial to enjoy hobbies, education, and to develop and benefit from working together. Creativity was key in organising rehearsals, and ensuring the progression of this project. The obligatory social distancing was limiting, yet it stimulated inspiration and innovation at the same time. On several occasions, earlier international cooperation has led to new projects for the orchestra, and one or more partners. A recent example is 'Titus Words Will Take Wing'. The FFO and its partners intend to perform this project again in the near future, this time in Dachau. Unfortunately, as a result of the COVID-19 pandemic, this has not yet taken place, but preparations are still ongoing. Another example is the project 'Frisia meets Anglia', intended to be performed during the Canterbury Festival in October 2022. Again, the COVID-19 pandemic will be the most important factor determining whether this project will actually take place. However, for the orchestra and its members, it's very important to have the hope that such future projects can take place.

