



spring festival

9 - 13 april 2018



Koninklijk Conservatorium
Den Haag

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Kluster5 / Hodiernal Quartet / Universe Birds Vocal Ensemble

Kluster5

The unusual instrumentation of The Hague based ensemble Kluster5 creates opportunities to explore many different styles of music; from contemporary classical to jazz and pop. By playing works written especially for the ensemble, the quintet brings a new and unheard sound. Kluster5 regularly works with composers of its own generation. The ensemble collaborates with leading artists from various disciplines, improvises and composes its own music.

Daan van Koppen - saxophone

Isa Goldschmeding - violin

Jennifer Heins - percussion

Martin van Hees - guitar

Tim Sabel - piano

Oscar Bouwmans - sound

Patrick Ellis - Unfolding Chamber Piece (6')

The fourth 'Un' piece (previous titles of the 'Un' pieces: Untitled Ensemble Piece, Unnamed Ensemble Piece and Unbranded Ensemble Piece). Unfolding Chamber Piece is an abstract work characterised by different repetitive sections. Throughout the work, these either move from one to the other or are juxtaposed.

Remy Alexander - FRWRD / alles goed (7')

This piece is based on the musical material of the song 'alles goed' by 'En de Repelsteeltjes'. When I heard that I got to write for Kluster5 I wanted to give them something that they would enjoy and that would fit them well.

When I heard the song 'alles goed' again, I suddenly knew this was what the ensemble needed to play, so I took the information from the song and molded it into a kluster for five. I hope that I have succeeded in making something cool for myself and others.

João Ceitil - C Major (8')

In which conditions are we able to perceive the identity of a certain musical apparatus such as a scale? This piece is about the probabilities that surround our perception and how easily our perception could shift between different ways of experiencing simple musical material such as a major scale. In that sense this piece is also about diversion and deception.

Thanakarn Schofield - Raindrops (7')

This is something I remember from my childhood. On the very first day of the rainy season, which lasts from the late July until the end of October, a beautiful scene always appeared: the moisture rose up slowly from the ground into the air and the very peculiar scent of grass appeared. Suddenly, the golden light of the evening pierced slowly through the thick moisture, which transformed into golden dust that fell slowly from the sky. However, such a beautiful scene lasted only for a few minutes until the rain dropped and then everything was covered in darkness.

Martin van Hees - 't Peerd van Ome Loeks (7')

't Peerd van Ome Loeks' is a statue in front of Groningen train station. This composition consists of 10 chords which are repeated in different rhythmic variations. This portrays the different ways of transportation over different periods in time. The long phrases represent the railway tracks and a smooth ride; the rhythmical part represents the cadence of riding a horse.

BREAK

Universe Birds Vocal Ensemble

Kitty Lai, Pia Renner, Phoebe Kirrage, Gita Rebeka Dirveika, Ana Maria Lopes and Carolina Luís
Conducted by Georgi Sztojanov

Yonatan Ron – *Supra et triplum*

"Supra et triplum" are both terms referred to a soprano voice in the medieval times.

The actual meaning of these two words is "higher & above".

The text for "Supra, et triplum" is an 800 years old (ca.) quote by the famous Persian poet "Jalālād-Dīn Muhammad Balkhī Rumi (جلال الدين محمد رومی)",

And consist from one single sentence:

"There is a voice that does not use words, listen"

Supposing that this voice, to which "Rumi" refers, is the voice of the obscured & the hidden,

Led me to frame my material to the most (approximately) pure, fundamental musical intervals, by singing these, an enormously wide spectrum of very "higher and above" upper partials frequencies (overtones) can be heard.

(even though they are not being concisely sang).

Robert Coleman – *Look at it other way around (11')*

'Look at it other way round' is written for a vocal ensemble of six sopranos. Musical material was first written and then reduced and expanded to different proportions and presented like variations on a theme. The inspiration for this comes from my current research into architectural representation and how objects can be presented at various scales allowing the viewer to relate to it in an entirely different way. This idea is also reflected in the text which is taken from James Joyce's Ulysses. The words vary from coherent phrases to more chaotic fragments and the result is music which at times is intelligible, and at other times is pushed out of context and beyond normal comprehension.

Dimitris Roubos – *Formations (7')*

Hodiernal Quartet

Ho-di-er-nal: (ˌhɒdɪˈɜːn(ə)l, ˌhəʊdɪˈɜːn(ə)l/) adj. of or relating to the present day

The Hodiernal Quartet is a non-traditional string quartet comprised of Belemir Baran (violin), Orestis Willemen (guitars), Alfian Adytia (cello), and Cody Takács (electric and double bass). Founded in 2016 in Den Haag (NL), this string quartet is devoted to performing works written solely by living composers including original compositions of their own. Thus far, they have collaborated with young composers including David Azaglo, Ivan Babinchak, Emil Tan Erten, Paolo Griffin, Lise Morrison, and Berk Özdemir and have also performed works by Peter Ablinger, Louis Andriessen, Terry Riley, and Jukka Tiensuu. With repertoire ranging between traditional and graphic scores, fixed and improvised music, acoustic and amplified, and multi-media works, the Hodiernal Quartet knows no limits.

The Spring Festival 2018 is the first occasion in which HQ collaborates with the Royal Conservatoire in an effort to give the opportunity to young composers to explore the possibilities of such a unique and peculiar instrumentation.

Lauge Dideriksen - *In Medias Res [excerpt]* (9')

Nor does he begin the Trojan War from the egg,

but always he hurries to the action, and snatches the listener into the middle of things.

– Horace (65 BC – 8 BC)

Aino Tenkanen - *Follow Me!* (2015) (5')

I see this piece as a tiny guitar concerto. Guitar has the leading role and strings are commenting and conversing with it as a one unit. The overall effect of the piece is a flow made of chain of different materials following one after another. Before composing I prepared myself by listening music for guitar from 16th century to the present as well as tried to learn the basics of guitar technique. In the process I fell in love with this versatile instrument which is on it's best both in intimate and more frisky surroundings. Originally this piece were composed for guitar, violin, viola and cello and is now arranged for Hodiernal quartett for guitar, violin, cello and double bass.