



spring festival

9 - 13 april 2018



Koninklijk Conservatorium
Den Haag

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Vlechtwerk – Jan Boerman (1988, new 8-channel version by Kees Tazelaar, 2012) (13')
diffused by Kees Tazelaar

Vlechtwerk (1988, new 8-channel version by Kees Tazelaar, 2012)

The choice and the arrangement of the material for *Vlechtwerk* were made with the help of the sound diagram that I also used for *Kompositie 1979*; not only to create oppositions but also to be able to link sounds that have different natures. In *Vlechtwerk*, I used purely electronic sounds as well as recordings of instruments, among others piano, cymbals, triangles and bass drum. At certain points these instruments are clearly recognizable, but mostly they have been alienated from their origin through the intervention of the equipment. The electronic sounds, on the other hand, have sometimes acquired an instrumental acoustic form, which makes them sound like a tremolo on strings or a blow to a metal sheet. The intertwining of these hybrid sounds with purely electronic and acoustical sounds is a characteristic of this composition. *Vlechtwerk* was composed for eight soundtracks, which should preferably be projected live into a rather large auditorium.

From the booklet of The Complete Tape Music of Jan Boerman, CV-NEAR 04/05/06/07/08

Jan Boerman

Jan Boerman was born in The Hague on June 30, 1923. He studied at the Royal Conservatoire in his hometown, with Léon Orthel (piano) and, from 1945, with Hendrik Andriessen (composition). As of 1956, Jan Boerman worked in the electronic studios of Delft University of Technology, Utrecht University and of Royal Conservatoire in The Hague, where he has also taught electronic composition (after 1974) and piano.

Boerman has composed a number of orchestral and chamber music works; the main part of his oeuvre, however, consists of electronic music. He has been one of the few composers who persevered in composing for tape. It wasn't until 1976 that Boerman ventured to include "live" sounds in his work: the result was a preparatory study for a *Vocalise*. It was followed by an "orthodox" tape: *Kompositie 1979*. For the ensemble Het Nieuwe Leven he composed *Weerstand* [resistance, 1982] for tape and percussion, and later *Ontketening* [unchainment, 1983] for tape and metal instruments. Boerman has also written electronic ballet music, including *De touwen van de tijd* [The Ropes of Time] and *Monument voor een gestorven jongen* [Monument for a Dead Boy]. *Muziek voor slagwerk en orkest* [music for percussion and orchestra, 1991] was performed during the Holland Festival of 1991.

In 1982 Jan Boerman was awarded the Matthijs Vermeulen Prize for his entire oeuvre. In 1997 he was awarded the Willem Pijper Prize for *Vocalise 1994*. His complete tape music was released in 1998 on cd (CV-NEAR 04/05/06/07/08).

Ensemble Royaal

Performed by Maartje Valk (flute), Daniele Zamboni (clarinet), Anna Fronczak (bass clarinet), Pedro Filipe Magalhães Braga Gonçalves (bassoon), Celia Matamoro Gomez de los Infantes (bassoon), Jerome Burns (trumpet), Christopher Collings (trumpet), Yu-Ya Chen (trombone), and Erwan Maureau (bass trombone)

Conducted by **Edom Levon Agop**

Programme:

Thanakarn Schofield - *Agony* (5')

Brisa Fumero Gonzalez - *Winged Insectary* (7')

" ~~Insect wing veins~~ [1] are composed of longitudinal ~~veins~~ [2] and ~~cross veins~~ [3]. The longitudinal ~~veins~~ [2] are heavily sclerotized, providing conduits for ~~nerve~~ [4], the ~~tracheae~~ [5] and circulating ~~haemolymph~~ [6], running alternately on the crests (convexes) or in the troughs (concaves) of ~~wings~~ [7]. Their patterns are basically shared among extant winged ~~insects~~ [8] and named after [...] "

[1] The sound structures; [2] lines; [3] crosslines; [4] harmony; [5] rhythm; [6] texture; [7] sound materials; [8] music outlines.

David Azaglo - *The party is over* (6')

Findings from research on groove in African music is tested in this piece to examine results.

BREAK

Karmit Fadael – *Coca* (7')

Igor Stravinsky - *Octet for Wind Instruments (1922-23, rev. 1952)* (16')

Stravinsky: "The Octet began with a dream, in which I saw myself in a small room surrounded by a small group of instrumentalists playing some attractive music . . . I awoke from this little concert in a state of great delight and anticipation and the next morning began to compose." The result was a woodwind divertissement that equally exercises the listener's mind and the eight virtuoso performers. The first movement marks Stravinsky's rediscovery of sonata form. The second is the first of many Stravinsky variation sets to come. The quick finale yields a stately coda: cool, jazzy, syncopated. Aaron Copland attended the premiere in Paris and later wrote: "I can attest to the general feeling of mystification that followed the initial hearing. Here was Stravinsky . . . now suddenly, without any seeming explanation, making an about-face and presenting a piece to the public that bore no conceivable resemblance to the individual style with which he had hitherto been identified. . . . No one could possibly have foreseen . . . that the Octet was destined to influence composers all over the world." Boosey & Hawkes/Joseph Horowitz.

Thank you all for attending this year's Spring Festival.
Spring Festival 2019 will take place from 1-5 April.
We look forward to see you there!