

TALLINN DUTCH GOING

Meet seven composers from the Netherlands at the ISCM World Music Days

FRIDAY 3 MAY 19:00

Estonia Concert Hall
Estonian National Symphony Orchestra
Olari Elts *conductor*

Mayke Nas (1972)
Down the Rabbit-Hole for symphony orchestra (2012/2018)



© Maurice Haak

Mayke Nas likes to remove boundaries between seriousness and wit. For each piece she asks herself questions that can be philosophical (Can we discover human morality from confessions of guilt?) or funny (Is a bird able to lie?). No matter how playful the question is, she assiduously searches for answers and meticulously polishes the score in which she reports the outcome. She wants to control in minute detail how her piece sounds and looks on stage, regarding her music as theatre and the musicians as actor-performers. Rarely repeating herself, she surprises with the originality of her works, which receive prestigious awards and performances worldwide. From 2016 to 2018 she was the Composer Laureate of the Netherlands.

Down the Rabbit-Hole has been played several times by the Royal Concertgebouw Orchestra and received its UK premiere recently by the BBC Symphony Orchestra. The piece is a tribute to Lewis Carroll's *Alice in Wonderland*. As is the famous Beatles song *Lucy in the Sky with Diamonds*, from which the undulating accompaniment is taken as a central motive, meandering through the piece compressed and stretched just as Alice continues to shrink and grow during her experiences in the rabbit hole, stumbling upon one astonishing situation after the other.

maykenas.nl

FRIDAY 3 MAY 22:00

Estonian Academy of Music and Theatre, Opera Studio
Felix Stachelhaus (Copeco Collective)
percussion

Christiaan Richter (1990)
Droplets III for percussion solo (2017)



GOING DUTCH IN TALLINN DISCOVER SEVEN COMPOSERS FROM A MULTIFACETED NEW MUSIC SCENE

The Netherlands is a small country with a large new music scene. It all started in 1969 when Louis Andriessen along with a group of fellow composers and musicians disrupted a performance by the Concertgebouw Orchestra to plead for more adventurous concerts. It paid off. With support from the government, new music ensembles were formed, often with unorthodox line-ups. They opened up new sound worlds and took Dutch musical life by storm. The so-called Dutch 'ensemble culture' became world famous.

The Dutch conservatories attract composition students from all over the world. Quite a few of them stay in the Netherlands, all with their different backgrounds. This has resulted in a multifaceted new music scene.

Nieuw Geneco (the Dutch Composers Association and ISCM Netherlands section) is proud that the jury selected no fewer than seven pieces by composers from the Netherlands for the ISCM World Music Days. We invite you to go Dutch in Tallinn.

The promotion of the composers has been made possible thanks to the generous support of Dutch Performing Arts.

nieuwgeneco.nl
dutchperformingarts.nl

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Christiaan Richter is one of the most prolific Dutch composers of his generation. In January 2019, the Royal Concertgebouw Orchestra performed *Wendingen*, a tribute to the famous architects of the early 20th-century Amsterdam School. His piece, conducted by George Benjamin, merged seamlessly with an animated film by multi-media collective WildVreemd and was praised by the press for its "hallucinatory beauty". Richter's music is performed from Amsterdam to Moscow. He graduated with the highest marks from The Hague's Royal Conservatory, where he studied with Martijn Padding, Diderik Wagenaar and Calliope Tsoupanaki.

In *Droplets for percussion solo*, consisting of four pieces, the performer produces a dynamic polyphony on a modest collection of wooden and metal objects. Multiple cycles of periodic rhythms occur simultaneously – a phenomenon that occurs both in nature and in music. In *Droplets III*, only four metal objects and a circular bell plate are being used.

christiaanrichter.com

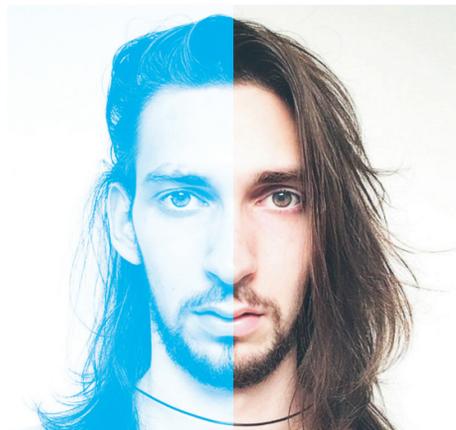
FRIDAY 3 MAY 23:00

Estonian Academy of Music and Theatre, Chamber Hall
New Music Ensemble Of Estonian Academy Of Music And Theatre

Vlad Chlek (1994)
Wood Painting for flute, clarinet, cello, baritone saxophone, trumpet, piano, violin and cello (2019)

Vlad Chlek replied to the ISCM Call for Works for Composition Students and was selected to present his work at the festival. He grew up in West-Siberia and loved music from an early age. Unable to follow private lessons he developed himself as an autodidact. For his high school band, he started composing, finding inspiration in many genres, like post-war avant-garde, minimalism and progressive guitar music. He discovered the compositions of Anthony Fiumara, who became one of his favourite composers. It made him decide to move to Tilburg to study with Fiumara at the Fontys School of Fine and Performing Arts.

Vlad Chlek composed *Wood Painting* for the ISCM Festival. He based his piece on Ingmar Bergman's play with the same title, in which a medieval knight plays a game of chess with Death (the film version – *The Seventh Seal* – became a classic of cinematography). Chlek connected each instrument in the ensemble to a character of the play. Each musician plays his own number of notes within the main octatonic scale. The leading motives of Bergman's play are transformed into music: the search for God, escaping and dancing with death, waiting and fear of silence.



SUNDAY 5 MAY 5 15:00

Radio Studio One (Estonian National Broadcasting)
Estonian Electronic Music Society Ensemble

Jasna Veličković (1974)
Remote Me for two remote controls and three coils (2018)

Jasna Veličković started as a classically trained composer and pianist. After studying in Belgrade (with Srđan Hofman), she continued her education in the Netherlands with Louis Andriessen, Gilius van Bergeijk and Clarence Barlow. Her works for soloists, ensembles and orchestras are performed at renowned festivals. Since 2008 Jasna Veličković has explored the interaction between electromagnetic fields and music. Developing new tools to generate sounds with electromagnetic fields, she has invented a new electroacoustic instrument: the Velicon, made of magnets and coils. With *Shadow Studies* she creates a cycle for instruments that are played without being touched; the performers manipulate the generated electromagnetic fields.

Remote Me (2018) for two remote controls and three coils focuses on movement, proximity and reanimation. Inaudible remote-control sounds are converted into foreground music – the sound scape of the electromagnetic field into which the listener is dragged.

jasnavelicckovic.com



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MONDAY 6 MAY 17:30

St. John's Church in Tartu
Latvian Radio Choir
Kaspars Ādamsons Conductor

Alfred Momotenko-Levitsky (1970)
Na Strastnoy (2017)

Alfred Momotenko-Levitsky (born in Lviv) started his career as a conductor and percussionist. After graduating from Moscow's conservatory, he moved to the Netherlands to study composition in Tilburg and sonology in The Hague. He won several composition prizes and was guest of honour at a composers' symposium with Steve Reich, that was hosted by the Netherlands' former Queen Beatrix at her palace. Momotenko's music is performed all over Europe and regularly broadcasted.



Momotenko wrote *Na Strastnoy* as a companion piece to Rachmaninov's *All Night Vigil*. He received the commission from the NTR ZaterdagMatinee, one of the Netherlands' most prestigious concert series. Raised without religion in the former Soviet Union, he perceived the commission as "a great honor and a serious responsibility". He selected Boris Pasternak's poem *Na Strastnoy*, about Christ's suffering, to reflect on today's changing world and the worries of tomorrow, but also to offer a glimmer of hope. With motives from Russian orthodox chant he created a mesmerizing "musical landscape with references to sounds of nature, like bird song and wind." At the end, a tolling church bell merges with the choir, as a discreet symbol of the Resurrection.

fredmomotenko.com

WEDNESDAY 8 MAY 18:30 & 21:00

Kanuti Gildi Saal
Ensemble U: Mart Kangro

Bart De Vrees (1974)
For Flute or Piano or Mandolin or Percussion or Bassoon or Guitar or Violin or Harp or Clarinet or..... for any (amplified) solo instrument or combinations of instruments and video (2017)



Bart de Vrees graduated from Amsterdam's conservatory and works as a percussionist, improviser and composer. He composes for traditional instruments and new media, such as (live) electronics and video. De Vrees collaborates with artists from all kinds of disciplines and styles. His music is performed by renowned musicians, ensembles and theatre groups in festivals worldwide. De Vrees initiated Monoták – an international collective of composers, performers and visual/sound artists – and cofounded Splendor: a venue in Amsterdam run by musicians. He is also one of the organisers and curators of Electronic Extravaganza, a yearly festival in Amsterdam, dedicated to electronic music and new media.

For Flute or piano or mandoline or percussion or bassoon or guitar or clarinet or..... was written for the soloist series of Ensemble Insomnio. The piece has an open instrumentation: it can be performed by any instrument, voice or combination of instruments and voices. *For Flute ...* consists of five chapters.

bartdevrees.com

THURSDAY 9 MAY 19:00

Tallinn Song Festival Grounds, Glass Hall
Ellerhein Girls Choir
Ingrid Kõrvits conductor
Kaari Uus nickelharpa
Ivo Sillamaa harpsichord

Vanessa Lann (1968)
The Bird That Was Trapped Has Flown for solo soprano, female vocal ensemble, nyckelharpa and harpsichord (2016)

Vanessa Lann studied composition at Harvard University and the Royal Conservatory in The Hague. She works as a composer and university professor (musicology, mathematics, Eastern philosophy, multimedia). Her work is performed all over the world in famous venues, including the Berlin Philharmonie, Lincoln Center, Wigmore Hall, the Concertgebouw and De Doelen. Commissioned by renowned soloists, ensembles and festivals, her music is featured on 9 CDs. In her compositions, Lann uses the repetition of recognisable figures, as well as structures based on number ratios and patterns. She explores concepts of continuity, infinity and silence, using ritual and humour to place everyday sounds and gestures in unusual contexts. Lann received the 2019 Buma Classical Award for being the most-performed Dutch composer worldwide.

The Bird That Was Trapped Has Flown was composed on commission for the last five minutes of *Hildegard and Healing*, a semi-staged production of the Ensemble Putni, that toured Sweden and Latvia in 2016. Lann reflects on the modal style and instrumental/vocal colours of Hildegard von Bingen's theatrical work *Ordo Virtutum*. The text by the Scottish poet James Robertson reflects on the acceptance of death as a mechanism of liberation for the soul.

vanessalann.com



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