

Concert Hall
of the
21st Century


Muziekgebouw
aan 't IJ

PROGRAMME 2009 - 2010

Fri 21 August|Grote Zaal 20:00

GRACHTENFESTIVAL

De nacht van... Gloed

One of the nicest parts of the annual Grachtenfestival is 'De Nacht van...' – a full-length programme that goes on just that bit longer, under the roof of the Muziekgebouw aan 't IJ. On the theme of Gloed (Glow), music has been selected that sparkles, gives off warmth and invites a passionate interpretation. The group Oktoich, conducted by Aliona Ovsiannikova, is presenting a selection of Russian choral music, ranging from monophonic folk songs to highlights of the twentieth century, including the Pater Noster and Ave Maria by both Stravinsky and Schnittke. Two temperamental works, Rhapsodie Espagnole by Ravel and Stravinsky's Sacre du Printemps, will be performed by piano duo Nino Gvetadze/Marianne Izman. Spread over the evening, the Atrium Quartet will be playing fragments of Russian string quartets by Borodin, Glazunov, Rachmaninoff and Shostakovitch, among others. Lit by a standard lamp, seated in an armchair against a background of piano sounds by Tchaikovsky, translator and narrator Hans Boland will read poems by Pushkin.

Oktoich Choir

Aliona Ovsiannikova conductor:

Vladimir Martynov Apocalyps

Atrium Quartet:

Michail Glinka, Arvo Pärt, Alfred Schnittke String Quartets

Mariana Izman+Nino Gvetadze piano:

Igor Stravinsky Le sacre du printemps, for two piano's

€ 23.00 / € 18.50 reduction

Thu 10 | Grote Zaal 20:15 | Festival Gaudeamus Muziekweek

NIEUW ENSEMBLE

New Music from Brazil

New pieces by the winners of the Brazilian Composers' Competition plus works selected by the international jury for the Gaudeamus Prize.

Nicholas Casswell new work (*world premiere*)

Carnival, bossa nova and *capoeira* are the musical fruits of the Brazilian process of assimilation and transformation. The young Brazilian composer Caio Amon wondered whether this process also produces new composed music and initiated the BAMdialogue: a musical exchange between Brazil and Amsterdam. The works from the *Brazilian Composers' Competition*, a collaboration between the Nieuw Ensemble and BAMdialogue, will be premiered during the internationally renowned Gaudeamus Music Week, which is an ideal platform for young composers from all corners of the world. The programme also contains compositions selected for the Gaudeamus Prize by the international jury and a new piece by the Brit Nicholas Casswell, who won the ISCM-IAMIC Young Composer Award at the ISCM World Music Days 2007 in Hong Kong with his work *Triplicity*.
€ 13.00 / € 10.50 reduction

Fri 18 September | Grote Zaal 20:15 | film + live music

NIEUW ENSEMBLE

Le fil blanc de la cascade

Le fil blanc de la cascade (Dutch premiere)

Misato Mochizuki music

Kenji Mizoguchi film

Jurjen Hempel conductor

Harrie Starreveld shakuhachi

Makiko Goto koto

Hideaki Tsujii shamisen, percussion, harp, violin

The young Japanese composer Misato Mochizuki recently wrote the music for the silent film *Taki no Shiraito* from 1933, based on a book by Kyoka Izumi and directed by Kenji Mizoguchi (1888-1956). Mizoguchi had already made almost sixty films before starting this one. The result is characteristic of his work: a passion drama about an impossible love, in which social injustice and moral conflicts are denounced. The original black and white film was restored in the National Film Centre in Tokyo. It will be shown this evening using a 36-millimetre projector and will be accompanied by the evocative music of Misato Mochizuki, played live by a sextet of Japanese and Western instruments.
€ 23.00 / € 18.50 reduction

Wed 23 September | Grote Zaal 20:15 | muziek plus

CAMERATA TRAJECTINA

De zeven zonden van Jeroen Bosch (The Seven Sins of Jeroen Bosch)

Gerrit Komrij words

Lieven Baert choreography

Jos Groenier scenography, art direction

Ensemble La Caccia

This programme is inspired by the painting 'The Seven Sins' by Jeroen Bosch. Gerrit Komrij wrote apt poetic texts to melodies from Bosch's day, and during the performance will present texts about the terrible punishments for the sins. The 'Sins' will be performed by soloist singers from Camerata Trajectina: Hieke Meppelink, Nico van der Meel, Sytse Buwalda, Marcel Moester, Jasper Schweppe and Bernard Loonen. Their songs are interspersed with historical dance choreographed by Lieven Baert, accompanied by pommers, flutes, lute, viol, harp, bagpipes, hurdy-gurdy and other authentic instruments.

€ 23.00 / € 18.50 reduction

Thu 24 | Grote Zaal 20:15 | jazz
CECIL TAYLOR+TONY OXLEY

Cecil Taylor piano
Tony Oxley drums

"I try to imitate on the piano the leaps in space a dancer makes." - Cecil Taylor

With his eightieth (!) birthday behind him, Cecil Taylor is still dancing picturesque landscapes and fascinating, exciting images on his piano. His playing is loud, intense and dynamic, in a controlled surge of energy. It is not a hallowed journey to higher spheres or blue horizons, but rather a wonderful thunderstorm. Misha Mengelberg: 'What he plays on the piano is a heavy hailstorm'. As a virtuoso pianist, Taylor combines jazz and modern music at such high speed that the transitions are imperceptible. He structures his solos to a greater extent than before, with parallels to the blues, Satie's lyricism, the spirit of Ellington or Monk, the touch of Bud Powell, or a hidden motif by Chopin. His use of chords, counterpoint, dynamics, solo lines and creation of suspense are extremely tasteful. The piano becomes an orchestra and its percussive approach generates a powerful response from Tony Oxley – a telepathic collaboration of many years' standing. Oxley's playing is dry and subdued, with great use of colour and measured taps, rather than heavy beats.

€ 28.00 / € 22.50 reduction

Fri 25 September | Grote Zaal 20:15
NEDERLANDS KAMERKOOR

La voce femminile

Helena Tolve work commissioned by NKK
Isidora Zebeljan *Latum Lalo*
Saskia Macris *Soleil, coeur du monde*
Edith Canat de Chizy *To Gather Paradise*
Hildegard von Bingen Monophonic Songs

Grete Pedersen conductor

Conducted by Grete Pedersen from Norway, the Netherlands Chamber Choir (NKK) is presenting the programme 'La voce femminile', with a cappella music by contemporary and international female composers, interspersed with the timeless songs of mediaeval mystic Hildegard von Bingen. The programme is a continuation of last season's successful collaboration between Pedersen and the NKK. 'La voce femminile' opens with a work by the Estonian composer Helena Tolve, which was specially commissioned by the choir. *Latum Lalo* was written by Isidora Zebeljan, one of today's most important Serbian composers. In her work *Coeur du Monde*, the French-Dutch composer and singer Saskia Macris attains an exceptional synthesis of contemporary polyphonic music and text. Edith Canat de Chizy based her composition *To Gather Paradise* on poems by Emily Dickinson.

€ 23.00 / € 18.50 reduction

Sun 27 September | Grote Zaal 15:00

IJ-SALON

KCellO-Collectief of How low can you go?

Marijje van Stralen soprano

Petra van der Heide harp

Hadewych Minis narrator

The twelve cellists of the Royal Concertgebouw Orchestra form the backbone of the strings. They are accompanied by three charming ladies from the world of music for a varied programme of lush cello music spanning three centuries.

€ 18.00 / € 14.50 reduction

Wed 30 September | Grote Zaal 20:15

ORKEST VAN DE ACHTTIENDE EEUW

Haydn

Joseph Haydn Symphony no. 99 in E flat, Hob.I:99; Symphony concertante in B flat for violin, cello, oboe and bassoon, Hob.I:105; Symphony no. 101 in D, Hob.I:101

Frans Brüggen conductor

Marc Destrubé violin

Richte van der Meer cello

Frank de Bruine oboe

Danny Bond bassoon

Haydn went down in history as the leading composer of the classical period (1750-1820). He is regarded as the father of the string quartet and the symphony. His circle of friends comprised many dignitaries, musicians and composers, including Mozart and Beethoven. Between 1790 and 1795, Haydn developed a 'popular style', partly influenced by his travels to England, in which the detailed structure of the compositions gave way somewhat to the accessibility of the works. One important element was the use of motifs and themes from folklore, which were supposed to provide stability and familiarity at crucial places in the composition. Symphony no. 99 is the first symphony in which Haydn wrote for two clarinets, which was a novelty in those days. Symphony no. 101 got its nickname 'The Clock' from the ticking rhythm in the second section.

€ 33.00 / € 26.50 reduction

Fri 02 October | Grote Zaal 20:15

CALEFAX RIETKWINTET+TONY OVERWATER TRIO

Far East Revisited

Duke Ellington Far East Suite

Chiel Meijering Arabazz

Evrin Demirel new work (*world premiere*)

Michiel Braam Oeroemtsj (*Dutch première*)

Claude Chalhoub Caravan in Style (*Dutch premiere*)

Tony Overwater Blackbird

Maarten van Norden Arohayani

Oliver Boekhoorn oboe
Ivar Berix clarinet
Jelte Althuis bass clarinet
Raaf Hekkema saxophone
Alban Wesly bassoon
Maarten Ornstein tenor saxophone
Tony Overwater double bass
Wim Kegel drums

Inspired by the tour Duke Ellington and his big band made in 1963 through the Middle and Far East, Calefax and the Tony Overwater Trio also made concert trips to these regions in the autumn of 2008 and the spring of 2009. Contacts with musicians and composers in the countries they visited resulted in new repertoire that is being presented back in the Netherlands under the name of 'Far East Revisited'. It is a varied evening of musical dialogue.

€ 23.00 / € 18.50 reduction

Sat 10 October | Grote Zaal
RADIO KAMER FILHARMONIE
Nederlandse Muziekdagen

Bob Zimmerman & Ramsey Nasr new work (*world premiere*)
Peter Adriaansz & Nachoem Wijnberg new work (*world premiere*)
Florian Maier & Saskia de Jong new work (*world premiere*)
Pete Harden new work (*world premiere*)
Cornelis de Bondt Quene Note Simple
Michel van der Aa Spaces of Blank

Micha Hamel conductor

The Netherlands Radio Chamber Philharmonic are presenting new work by Bob Zimmerman & Ramsey Nasr, Peter Adriaansz & Nachoem Wijnberg, Florian Maier & Saskia de Jong and Pete Harden. You will also hear recent work by Cornelis de Bondt - *Quene Note Simple* (2006) - and Michel van der Aa - *Spaces of Blank* (2007), to texts by Rozalie Hirs. In this versatile programme, the composers base their works on new texts, some of which are written by the Dutch poet laureate Ramsey Nasr. The texts will appear in a multitude of guises: sung, electronically processed or with the sound of the language hidden in the notes. Programmer and host Micha Hamel will be conducting, and will interview the makers from the dais. The Dutch Music Days are created in cooperation with Muziekgebouw aan 't IJ, Bimhuis, Music Centre the Netherlands, Conservatorium van Amsterdam, Buma Cultuur, the Netherlands Programme Foundation and literary journal De Revisor. Up-to-date programme information can be found on www.nederlandsemuziekdagen.nl
€ 18.00 / € 14.50 reduction

Sun 11 October | BAM Zaal 11:00
ERE LIEVONEN
31-toons muziek aan 't IJ

Ere Lievonen organ

In this concert, organist Ere Lievonen (the new player of the Fokker organ, alongside Joop van Goozen) is presenting fascinating 31-tone music. New works will be played on the Fokker organ,

including a composition by Wim de Ruiter. There are also works by old masters of meantone tuning, including a piece by the renowned Amsterdammer Jan Pieterszoon Sweelinck. The afternoon will also include pieces from the instrument's historical repertoire, by Hans Kox and Ivan Wyschnegradsky, among others.

€ 13.00 / € 10.50 reduction

Sun 11 October | Grote Zaal 16:00

NIEUW ENSEMBLE

Recent and new compositions to Dutch, Belgian and Japanese texts

Peter Adriaansz / Herman Brusselmans Om jou

Richard Rijnvos / Ernst Jandl Riflesso sulla raccolta (*world première*)

Wim Laman Spring at Enoshima (*world première*)

Micha Hamel Gong (new parts 2009, *world première*)

Rodney Sharman / Gerard Reve Nader tot U (Bekentenis, Dagsluiting, Herkenning)

Micha Hamel conductor

Marijje van Stralen soprano

tba mezzo soprano

tba bariton

During the Dutch Music Days, the Nieuw Ensemble will be performing recent and new compositions to Dutch, Belgian and Japanese texts. For the occasion, Micha Hamel has written a new, extended version of his work Gong, from 2000. Wim Laman took his inspiration from Haikus and woodcuts, which are both charming and very suggestive. Rodney Sharman adapted Nader tot U, by Gerard Reve, for a composition for baritone and ensemble. *Om jou* (2000), by Peter Adriaansz, was given the subtitle 'kinderliederen voor cynische volwassenen' (children's songs for cynical adults). It delves into the field of tension between nostalgic adulthood and the illusion of innocent childhood. Finally, Richard Rijnvos has written a companion piece (a piece with the same instrumentation as an existing work) to Arnold Schönberg's *Herzgewächse*, opus 20 from 1911, which can best be described as a 'music theatre work in miniature on location'.

The Dutch Music Days (Nederlandse Muziekdagen) are created in cooperation with Muziekgebouw aan 't IJ, Bimhuis, Music Centre the Netherlands (MCN), Conservatorium van Amsterdam, Buma Cultuur and the Netherlands Programme Foundation (NPS).

€ 13.00 / € 10.50 reduction

Wed 14 October | Grote Zaal 20:15

AMSTERDAM SINFONIETTA

Mozart in Japan

Toru Takemitsu Requiem for Strings

Wolfgang Amadeus Mozart Klarinet Concerto, KV 622 in A (arr. viola); Symphony no. 40, KV 550 in g

Yoshihiro Kanno Vestiges du vent I

Candida Thompson concertmaster

Lawrence Power viola

In this programme, Mozart (as the ideal representative of Western musical heritage) meets two

Japanese composers. Toru Takemitsu is regarded as one of the greatest composers of twentieth-century music. His Requiem for Strings made an indelible impression on Igor Stravinsky and became a true world hit. The neo-Baroque Vestiges du Vent I is by the relatively unknown Yoshihiro Kanno. Lawrence Power is the star of the evening. He will play a special arrangement of Mozart's famous clarinet concerto, written in 1802 by an anonymous contemporary.

€ 33.00 / € 26.50 reduction

Thu 15 October | Grote Zaal 20:15 | Donderdagavondserie
NEDERLANDS KAMERKOOR+CAPPELLA AMSTERDAM
Opening Concert Tenso Festival

Cappella Amsterdam
Daniel Reuss conductor:

Ton de Leeuw Car nos vignes sont en fleur
Daan Verlaan new work (world premiere)
Peter van Onna Power of Sleep (world premiere)

Nederlands Kamerkoor
Risto Joost conductor:

Olivier Messiaen Cinq rechants
André Jolivet Epithalame
Toivo Tulev And Then In Silence There With Me Be Only You

Tenso, the European platform for professional chamber choirs, organises an annual festival of choral music from the twentieth and twenty-first centuries. Following successful editions in Paris, Berlin and Riga, this year it is Amsterdam's turn, with the Netherlands Chamber Choir and Cappella Amsterdam as the hosts. The opening concert is also the kick-off of the prestigious Thursday Evening series, which presents both the very latest music and the modern classics. Cappella Amsterdam will be presenting two world premieres by the Dutch composers Daan Verlaan and Peter van Onna, preceded by Car nos vignes sont en fleur, by Ton de Leeuw, which was awarded the Matthijs Vermeulen Prize in 1982. The Netherlands Chamber Choir will also open with a work for twelve singers; Cinq rechants by Olivier Messiaen, followed by two compositions from the same period, by André Jolivet and Lex van Delden.

In collaboration with: Tenso Festival
See www.tensodagen.nl for the complete programme of the Tenso Festival.
€ 23.00 / € 18.50 reduction

Mon 19 October | Grote Zaal 20:15 | chamber orchestras
ORKEST VAN DE ACHTTIENDE EEUW
Bach & Mendelssohn

Frans Brüggen conductor

Johann Sebastian Bach Selection of Six Sinfonias from 'Cantates'
Felix Mendelssohn-Bartholdy Symphony no. 3 in a, op. 56

Since Mendelssohn conducted the first performance of the St. Matthew Passion in March 1829 after Bach's death in 1750, the two composers have easily been able to share the stage. Yet it would take another 150 years or so before Bach's music would once more sound as it probably did originally. Although we now mention the two composers in the same breath, their music belongs to the extremities of the repertoire of the Orchestra of the Eighteenth Century. Bach wrote over two hundred and fifty cantatas, most of which open with an instrumental introduction, or a symphony. For this concert, Frans Brügger selected six Symphonys. Mendelssohn made many journeys in his life. In the summer of 1829, he visited Scotland, and the journey inspired him to write the Third Symphony, which was premiered on 3 March 1842 in Leipzig.

€ 33.00 / € 26.50 reduction

Tue 20 October | Grote Zaal 12:30

NSKA LUNCH CONCERT

free entrance

Thu 22 October | Grote Zaal 20:15 | Donderdagavondserie

ASKO|SCHÖNBERG

Widmann & Widmann

Wolfgang Rihm Male über Male 2 (Dutch premiere)

Jörg Widmann Oktett (Dutch premiere); Fantasie (Dutch premiere); Freie Stücke (Dutch premiere)

Reinbert de Leeuw conductor

Jörg Widmann clarinet

The German composer and clarinettist Jörg Widmann (1973) has already received more than a dozen awards in his native country. He immediately attracted attention as a seventeen-year-old with his first official work: the opera *Absences*, written for the Munich Biennale. Up to now, all the works by this renowned pupil of Hans Werner Henze, Wolfgang Rihm and Heiner Goebbels have been based on a dramatic idea. Whether a staged work, an orchestral composition or an intimate string quartet, Widmann sees the stage or concert hall as a sound and communication space. His music is a unique mix of spontaneous expression and musical logic. It echoes both the classical/Romantic sound world and the mathematical universe of Xenakis. Plenty of reason, therefore, for a portrait, in which the composer himself is making an appearance as the clarinettist.

€ 23.00 / € 18.50 reduction

Fri 23 October | Grote Zaal 20:15

ARDITTI QUARTET

Stocker / Ferneyhough / Birtwistle

Esther Stocker String Quartet and Percussion (*Dutch premiere*)

Brian Ferneyhough Dum Transisset I-IV (*Dutch premiere*)

Harrison Birtwistle The Tree of Strings (*Dutch premiere*)

Irvine Arditti violin

Ashot Sarkissjan violin

Ralf Ehlers viola

Lucas Fels cello

Christian Dierstein percussion

The Arditti Quartet represents the international pinnacle of performances of twentieth-century and contemporary string quartets. Since 1974, the British group has worked with an impressive list of composers, leading to the creation of several hundred new works. Founder and first violin Irvine Arditti is not afraid of complex challenges, as shown by the recording of the famous helicopter quartet by Stockhausen. This high standard promises great things for the new programme, in which the Arditti Quartet is part of a spatial performance for string quartet and percussion. The aim of the makers, composer Johannes Maria Staud and visual artist Esther Stocker, is to create a perfect balance between the concert hall and the museum. Besides this special collaboration, the programme includes two Dutch premieres of recent English works. Brian Ferneyhough based his *Dum Transisset I-IV* on viola pieces by the English Renaissance composer Christopher Tye. Harrison Birtwistle took the title *The Tree of Strings* from work by the Scottish poet Sorley MacLean.

In collaboration with:
Festival Klangspuren (Schwaz)
€ 23.00 / € 18.50 reduction

Sat 24 October | Grote Zaal 20:15
SPECTRA ENSEMBLE
Rihm / Sciarrino

Wolfgang Rihm Stilles Stück; Stilles Stück 2
Salvatore Sciarrino Quaderno di Strada

Filip Rathé conductor
Thomas Bauer bariton

€ 23.00 / € 18.50 reduction

Wed 30 October - Sun 1 November
VAN WASSENAER FESTIVAL
Musica bell dall' italia

Founded in 1986, the International Van Wassenaer Competition is the oldest competition for early music ensembles in the world. Over the years, the competition has grown into a festival, with concerts, masterclasses and lectures alongside the competition itself. The Van Wassenaer Competition gives ensembles the opportunity to gain good references. The Netherlands plays a pioneering role in the international field of historically-informed performances. The professional music education system at Dutch music academies attracts many talented music students from the Netherlands and abroad, and the Dutch instrument-making profession is also of a very high level. Each edition of the International Van Wassenaer Festival & Competition is organised around a theme and an internationally renowned musician is invited as artist in residence. This year, the guest is the Italian composer and violinist Fabio Biondi, known worldwide as a specialist in early music. He will be giving concerts with his orchestra, Europa Galante, giving masterclasses and taking part in the jury. For three days, you can believe yourself in seventeenth-century Italy, with Italian snacks and drinks, a special menu in the Star Ferry restaurant, exhibitions, masterclasses, an Italian market and a Gelato Concerto.

More information: www.muziekgebouw.nl

Thu 29 October | Grote Zaal 20:15 | Donderdagavondserie

ENSEMBLE MODERN

Haddad/Poppe/Ligeti/Staud

Saed Haddad Le Contredésir for clarinet, English horn and cello (*Dutch premiere*); The Sublime (*Dutch premiere*)

Enno Poppe Salz (*Dutch premiere*)

György Ligeti Concerto for cello and ensemble

Johannes Maria Staud Incipit, for alto trombone and five instruments (*Dutch premiere*)

For almost thirty years now, the Ensemble Modern has contributed to determining the image of new music, through collaborating with practically every major composer of our times and through their performances worldwide. Besides the Concerto for cello and ensemble by master composer Ligeti, the programme contains two brand-new pieces by the young composer Saed Haddad. His name has appeared for several years now on the programmes of international contemporary music festivals in Germany and France. His elegant compositions are striking in their direct comprehensibility and attractive musical vocabulary with a slight Arabic twist – Haddad is of Jordanian origin. In their fragility, they resemble flowers of finely-blown glass. Plenty of reason, therefore, to finally introduce him to Dutch audiences. The programme also features two other relative newcomers: the German composer Enno Poppe, brimming with energy and raw high spirits, and the Austrian composer Johannes Maria Staud, who wrote *Incipit I* on commission from Ensemble Modern.

In collaboration with: Alte Oper (Frankfurt), Festival Ultraschall (Berlin) and Festival Présences (Paris)

€ 23.00 / € 18.50 reduction

Tue 03 November | Grote Zaal 20:15 | piano

TOMOKO MUKAIYAMA

Sonic Tapestry III

William Bolcom Piano Etude

Merzbow soundscapes

Atsuhiko Gondai Black Mass

Tomoko Mukaiyama Improvisations

Domenico Scarlatti Sonata in b, K. 87

Robert Schumann Die Lotusblume, op. 25; 4 Klavierstücke, op. 32

Satoh Somei Incarnation

Sergei Zagny N2

Tomoko Mukaiyama [piano](#)

Frank van der Weij [live electronics](#)

For her performance Sonic Tapestry, the unique pianist Tomoko Mukaiyama draws on four centuries of music history. Diverse compositions from East and West are linked by improvised sections. A whole range of styles are performed – from delicate pieces by Scarlatti and Schumann to dark soundscapes by Merzbow. Acoustic playing alternates with the electronic piano sounds of pieces like Incarnation II by the Japanese composer Satoh Somei. Tomoko Mukaiyama performs in the middle of

the auditorium, inviting the audience to take their seats around the piano. In this set-up, the listener is closely involved with the acoustic sound and at the same time is ideally positioned to experience the electronically amplified sound.

€ 23.00 / € 18.50 reduction

Thu 05 November | Grote Zaal 20:15 | vocaal

CAPPELLA AMSTERDAM

Lux Aeterna

György Ligeti Lux Aeterna; Drei Phantasien nach Hölderlin

Johannes Brahms Warum ist das Licht gegeben op. 74, no. 1

Peter Cornelius Requiem (Seelen, vergiss sie nicht)

Max Reger O Tod, wie bitter bist du, op. 110 no. 3

Anonymus Medieval Songs from Germany

Gustav Mahler Ich bin der Welt abhanden gekommen (bew. Clytus Gottwald 1925)

György Ligeti parts from: Sonata for Solo Viola

Daniel Reuss conductor

Susanne van Els viola

In this series, Cappella Amsterdam presents an ode to the requiem; the Catholic mass for remembering the dead. Although the nine-minute choral work Lux Aeterna (1966) by György Ligeti has gained fame as part of the soundtrack of Stanley Kubrick's film classic 2001: A Space Odyssey, it was originally an arrangement of the final section of the requiem. The programme revolves around the complete requiem 'Seele, vergiß sie nicht, Seele, vergiß nicht die Toten!' (1863), by Peter Cornelius, in which the composer has replaced the original Latin words by text by Friedrich Hebbel, on the occasion of the poet's death.

€ 23.00 / € 18.50 reduction

Sat 07 November | Grote Zaal 20:15

DE NEDERLANDSE BACHVERENIGING

Arianna a Naxos

Joseph Haydn Symphony no. 39 in g, Hob.I:39; Arianna a Naxos, Hob.XXVlb:2

Wolfgang Amadeus Mozart RonThu for violin and orchestra, KV269; Symphony no. 25 in g, KV183

Johannes Leertouwer conductor

Marianne Beate Kielland mezzo soprano

In Joseph Haydn's *Arianna a Naxos*, from 1798, the Greek heroine Ariadne bemoans her sad fate after being left on the island of Naxos by her lover Theseus. The composition can be regarded as the pinnacle of the dying tradition of the cantata. Haydn's exceptionally expressive score, originally for piano and voice, is performed here in a beautiful arrangement by an anonymous contemporary. The programme also contains two symphonies by Mozart and Haydn, both in G minor. Although they share both the key and the instrumentation for four horns, it is fascinating to hear how different these works are. The programme is complemented by the rondo for violin and orchestra, by Mozart. The acclaimed conductor Johannes Leertouwer will also be performing as a soloist in this work.

€ 28.00 / € 22.50 reduction

Sun 08 November | Grote Zaal 20:15
HOLLAND BAROQUE SOCIETY

Glass Harmonica: Forbidden instrument or heavenly organ?

Johann Adolf Hasse Cantate 'Ah perché col canto mio'

Alfredo Bernardini oboe, conductor
Thomas Bloch glass harmonica
tba soprano

In 1835, glass harmonicas were banned from some German towns by the police, because the instrument was believed to possess almost diabolic powers. Paganini put forward a totally different opinion, calling it a heavenly organ. This concert of music by Johann Adolf Hasse presents the cantata *Ah perché col canto mio* for soprano and glass harmonica, among other works. From the moment mankind could make glass, it was recognised that there was music in it. However, it would not be until around 1760 that Benjamin Franklin built an instrument that could replace the table of separate glasses. The glass harmonica comprises several hemispherical tuned glass bowls, mounted on a central axis. Using a pedal, the player can rotate the bowls. Touching the rims with the fingertips produces a singing sound – as heavenly as an angel and as alluring as a siren.

€ 23.00 / € 18.50 reduction

Wed 11 November | Grote Zaal
DE HELLING+MATANGI KWARTET

I Am Her Mouth

Jan van de Putte I Am Her Mouth

Giuseppe Frigeni direction/scenography
Gerrie de Vries mezzo soprano
Ellen Corver piano
Matangi Kwartet:
Maria-Paula Majoor violin
Daniel Torrico Menacho violin
Karsten Kleijer viola
Arno van der Vuurst cello

Jan van de Putte took his inspiration for *I Am Her Mouth* from the novella *Notes from Underground*, by Dostoyevsky. Today, this work from 1864 still counts as an influential literary work of the nineteenth century. In the first part, the protagonist gives a lengthy monologue against the indestructible idea of progress held by mankind. 'Man likes to make roads and to create, that is a fact beyond dispute. But why has he such a passionate love for destruction and chaos also?' Van de Putte himself describes it like this: 'It is mankind's desire to be able to flow unobstructed; an ambition that is completely opposed to death. Everybody aims towards that state, whether through work, stimulants, sex or creating art'. Van de Putte's music is unique. In his scores he leaves nothing to chance, not only writing text and notes, but also giving production and spatial directions.

In collaboration with: Novemver Music (Den Bosch)
€ 23.00 / € 18.50 reduction

Thu 12 November | Grote Zaal 20:15 | Donderdagavondserie
ASKO|SCHÖNBERG

Harmonium, fietspomp, mandoline

Martijn Padding Eight Metal Strings; First Harmonium Concerto

Kate Moore new work (*world premiere*)

Anke Brouwer new work (*world premiere*)

Etienne Siebens conductor

Martine Sikkenk mandolin

Dirk Luijmes harmonium

'Functional madness' is how a critic characterised some striking aspects of the mandolin concerto by the Dutch composer Martijn Padding. In this work, the eight metal strings of the mandolin, an instrument that became increasingly 'konzertfähiger' in the twentieth century, have to compete with the percussionist's scissors, hedge trimmer and bicycle pump. In Padding's *First Harmonium Concerto*, there is also a special protagonist. Although composers like Brahms and Webern profoundly loved the harmonium without giving it a solo, Padding makes amends for this terrible deficiency by inventing a true concerto for the traditionally Dutch 'psalm pump', which also contains music that is remarkably fresh and swinging. The new compositions by Padding's pupils Kate Moore and Anke Brouwer are still being written.

€ 23.00 / € 18.50 reduction

Fri 13 November | Grote Zaal 20:15

IVES ENSEMBLE

De nachtwacht

Arnold Schönberg Verklärte Nacht

Luigi Dallapiccola Piccola musica notturna

John Cage Atlas Eclipticalis

Morton Feldman Journey to the End of the Night

Charles Ives Sunrise

George Crumb Four Nocturnes

Frédéric Chopin was the inventor of the 'nocturne'. It is a misconception that this descriptive piece only thrived in the nineteenth century. In the twentieth century, too, composers were inspired by nocturnal evocations, and did not restrict themselves to the piano. The programme 'The nightwatch' includes the late-Romantic classic *Verklärte Nacht* by Arnold Schönberg and *Piccolo musica notturna* by Luigi Dallapiccola. Neither could a few avant-garde composers deny the appeal of starry skies and moonlight, such as John Cage (*Atlas Eclipticalis*), Morton Feldman (*Journey to the End of the Night*) and George Crumb (*Four Nocturnes*).

€ 18.00 / € 14.50 reduction

Sat 14 November | Grote Zaal 20:15 | film + live muziek
HERMES ENSEMBLE
Paris qui dort

Yan Maresz Paris qui dort (for small ensemble and electronics)

Koen Kessels conductor

'Paris qui dort' is a science fiction comedy from 1924, by the French film director René Clair (1898-1981). In 2005, the French composer Yan Maresz wrote an intriguing score for this film, for which he clearly kept Clair's ideas in mind. The film is about a mad scientist who uses a magical ray to freeze the inhabitants of Paris in the strangest and most embarrassing poses. People not caught by the ray turn to plundering. The Hermes Ensemble, founded in 1999, is an Antwerp collective for contemporary music and art. The ensemble deliberately aims to stretch artistic boundaries. It seeks confrontation with other music styles like early music, pop and world music, and enters into synergy with other disciplines.

€ 23.00 / € 18.50 reduction

Mon 16 November | Grote Zaal 20:15 | opera
NIEUW ENSEMBLE

Eben Gabraan – Opera on classic Bedouin story

Rasheed Al-Bougaily Eben Gabraan

Nieuw Ensemble

VocaalLAB 6 oriental and Western singers

tba conductor

Eben Gabraan was a sheik in the second half of the eighteenth century, who was known for his generous and modest character, his poetry, his courage and his insight. When his people are suffering from ongoing conflicts between Bedouin tribes, Eben Gabraan enters into the fray. However, fate strikes when it appears that he has killed his beloved wife by mistake. The Kuwaiti composer Rasheed Al-Bougaily took this classic Bedouin story from Jordan as the starting point for a new opera. In Eben Gabraan, Al-Bougaily experiments with combining techniques and timbres from contemporary music with singing techniques from the Middle East and the Western operatic tradition.

€ 23.00 / € 18.50 reduction

Tue 17 November | Grote Zaal 12:30

NSKA LUNCH CONCERT

free entrance

Thu 19 November | Grote Zaal 20:15 | Donderdagavondserie
NIEUW ENSEMBLE

Francesconi / Pesson / Bellon / Clementi

Luca Francesconi *A fuoco* (*Dutch premiere*)

Gérard Pesson tba

Stefano Bellon *En roscas de cristal serpiente breve* (*Dutch premiere*)

Aldo Clementi *Agnus Dei*

Lucas Vis conductor

Irvine Arditti violin

Helenus de Rijke guitar

In Italy and France, *l'écriture* or compositional expertise, has long been held in high regard. Training is thorough, there is good discipline and levels are high. In their scores, young composers demonstrate their skills with verve. In his serpent piece, for instance, Stefano Bellon has the world-famous violinist Irvine Arditti madly racing on, in dialogue with the ensemble. Luca Francesconi gives the guitar equally virtuoso treatment in his breathtaking guitar concerto *A fuoco*. On the contrary, old hand Aldo Clementi weaves a quiet and ingenious composition from fragments of an *Agnus Dei* by Guillaume Dufay. The Frenchman Gérard Pesson, who is virtually unknown as yet in the Netherlands, is an example for many of his younger compatriots with his poetic and original world of sound. Bruno Mantovani, the rapidly rising star of the French skies, is a composer who regularly pops the champagne corks in his dazzling work.

€ 23.00 / € 18.50 reduction

Fri 20 November | Grote Zaal 20:15
COMBATTIMENTO CONSORT AMSTERDAM

Haydn, between Sturm und Drang

Joseph Haydn *Symphony no. 44* in e, 'Trauer' (Hob I:44); *Sinfonia concertante* in B flat (Hob I:105);
Symphony no. 46 in B (Hob I:46)

In the rational world of the late eighteenth century, there were regular changes that thoroughly shook up the arts. This was known as *Sturm und Drang*, and Haydn was caught up in it every so often, judging by the two Symphonys in the concert: his *Symphony no. 44* (in the melancholy key of E) and his equally passionate *Symphony no. 46* (in the unusual key of B). In between these two is his *Sinfonia concertante* for soloist violin, cello, oboe and bassoon, which is a work of unparalleled beauty. In it, the composer succeeds in inimitably transforming the principle of the Baroque concerto grosso into the classical style of his day.

€ 28.00 / € 22.50 reduction

Sat 21 November | Grote Zaal 15:00
IJ-SALON

Aimez-vous Brahms?

Jonathan Biss piano

Liviu Prunaru violin

Fedja van Huêt narrator

An IJ Salon for the romantic in all of us. This week, the young American pianist Jonathan Biss is making his debut with the Royal Concertgebouw Orchestra – but he also likes chamber music. With concertmaster Liviu Prunaru and others, he will be playing the piano quartet in A by Johannes Brahms, among other works.

€ 18.00 / € 14.50 reduction

Sat 21 November | Grote Zaal 20:15 | Donderdagavondserie

SWR VOKALENSEMBLE STUTTGART

Holliger / Smolka / Pintscher

Heinz Holliger Die Jahreszeiten; Shir shavur

Martin Smolka Poema de balcones (Dutch premiere)

Matthias Pintscher She cholat ahavah ani (Dutch premiere)

Marcus Creed conductor

Since its foundation in 1946, the SWR Vokalensemble Stuttgart's programmes have been an extraordinary reflection of the development of contemporary music. Under principal conductor Rupert Huber (1990-2000), the choir developed into a fully-fledged ensemble of soloists. The concert begins and ends with works by the Swiss conductor/composer/oboist Heinz Holliger, with two Dutch premieres in between. Holliger based *Die Jahreszeiten* for mixed choir on texts by Scardanelli (the pseudonym of Hölderlin during his bouts of madness). *Shir Shavur*, for soloist quartet and mixed choir, is a setting of twelve Hebrew poems by David Rokeah. *Poema de balcones*, for double choir, by Martin Smolka, is based on fragments of texts by Federico Garcia Lorca. In his *She cholat ahavah ani*, Pintscher set a fragment of the Song of Songs (Shir Hashirim) to music.

€ 28.00 / € 22.50 reduction

Sun 22 November | BAM Zaal 11:00

LA BARCA LEYDEN

The fifth tone of Christian Huygens

La Barca Leyden:

Cees van der Poel Fokker organ

Raymond Honing traverso

Maria Sanchez cello

This programme uses ornaments and Baroque improvisations in an investigation into the effect the existence of an instrument like the Fokker organ would have had on the music of the times of Christiaan Huygens. Research has shown that the use of extra tones/keys (for tuning) led to a bizarre use of chromatic microtones by a few composers from the seventeenth century. Baroque ensemble La Barca Leyden has taken on the task of rewriting musical history. With: Raymond Honing – transverse flute, Cees van der Poel - Fokker organ, Elske Tinbergen - Baroque cello.

€ 13.00 / € 10.50 reduction

Thu 26 November | Grote Zaal 20:15 | Donderdagavondserie
MUSIKFABRIK
Common Enterprise

Enno Poppe/Wolfgang Heiniger Common Enterprise (*Dutch premiere*)

The young German composers Enno Poppe and Wolfgang Weininger have collaborated several times on their sound experiments, which exceed the boundaries of the concert genre. Their work was recently presented at the prestigious Ultraschall festival in Berlin. For Common Enterprise (what's in a name?), they worked together with members of the ensemble Musikfabrik. It is therefore a real work in progress, with its typical mix of improvised and composed sections. The musical material, mainly provided by Enno Poppe, is embedded in a setting of historical (or rather discarded) electronic keyboards, an assortment of normal and bizarre percussion instruments, and objects from Musikfabrik's everyday life, such as machines, lamps and other things from the offices of the Cologne ensemble. It is rather like a musical office. Especially for Common Enterprise, Wolfgang Heiniger developed software that enables the musicians to operate the light and sound directly through gestures and movements. It promises to be a concert experience as never heard or seen before.

In collaboration with:
musikFabrik im WDR (Cologne), Contemporary Music Festival (Huddersfield)
€ 23.00 / € 18.50 reduction

Fri 27 November | Grote Zaal 20:15
PACIFICA QUARTET
Carter/Ligeti/Beethoven

Elliott Carter String Quartet no. 2
György Ligeti String Quartet no. 1 'Métamorphosis nocturnes'
Ludwig van Beethoven String Quartet no. 15 in a, op. 132

Simin Ganatra violin
Sibbi Bernhardsson violin
Masumi Per Rostad viola
Brandon Vamos cello

As different as the waves; as united as the ocean. This is the motto of the Pacifica Quartet, which is named after the awe-inspiring Pacific Ocean. The quartet was founded in 1994, and they recently received a Grammy for their recording of Elliott Carter's string quartets 1 and 5. The programme opens with Carter's *String Quartet no. 2*, the most extreme of the three works performed. Each instrument has its own specific group of intervals and musical behaviour, putting this quartet at odds with tradition. In his *First String Quartet*, Ligeti departs from the influence of Bartók and Kodály, and gradually reveals himself as an increasingly adventurous composer. *Heilige Dankgesang eines Genesenen an die Gottheit* is the motto Beethoven gave to the third section of his *Fifteenth String Quartet*, after recovering from a serious illness.
€ 23.00 / € 18.50 reduction

Sat 28 November | Grote Zaal 20:15
NEDERLANDS KAMERKOOR
Een zingende catalogus van Lassus

Works by **Orlandus Lassus (1530-1594)**

Paul Van Nevel conductor

During the Renaissance, the Southern neighbours of the Netherlands were held in high regard, not only for the trading status of Antwerp and Brussels, but also for their revolutionary achievements in the arts. Orlando Lassus (1530-1594) is still famed as one of the most productive composers of all time. Lassus is the most distinguished of five generations of Flemish Polyphonists. Today, the influence of his polyphonic music stretches from the Flemish principal conductor Philippe Herreweghe to Simon and Garfunkel. The Netherlands Chamber Choir are performing a wide selection of choral works by this legendary composer, who began his career as a choirboy in Italy, ranging from the wonderful *Missa Triste Départ* to a series of motets in the strangest combinations and with the most amazing texts. It is an ode to the unbridled inventiveness of the composer from Henegouwen and his unshakeable place in international music history.

€ 23.00 / € 18.50 reduction

Thu 03 December | Grote Zaal 20:15 | Donderdagavondserie
REMIX ENSEMBLE
Harvey / Nunes

Jonathan Harvey Jubilus (*Dutch premiere*); Moving Trees
Emmanuel Nunes Nachtmusik I (without electronics)

Rolf Gupta conductor

This evening, the Portuguese Remix Ensemble is making its debut at the Muziekgebouw aan 't IJ. The ensemble's base is the renowned Casa da Musica in Porto (by architect Rem Koolhaas). Since its foundation in 2000, the ensemble has performed many world premieres and worked with conductors such as Stefan Asbury, Kasper de Roo, Peter Rundel, Franck Ollu and Reinbert de Leeuw. In their first concert in the Netherlands, they are bringing together the extremely personal and stylistically distinct sound worlds of Jonathan Harvey and Emmanuel Nunes. Nunes' well-wrought and layered sound eruptions – nocturnal music in the true sense of the word, full of dark, low tones – form an ideal counterpart to the spiritual and Buddhism-inspired music of Jonathan Harvey. Jubilius is an almost classical concerto for viola and ensemble. In Moving Trees, Harvey acknowledges his respect and love for his teacher Olivier Messiaen. In this short work, birds twitter in the trees to the extent that they seem to be moving.

In collaboration with:

Casa da Musica (Porto), Contemporary Music Festival (Huddersfield)

€ 23.00 / € 18.50 reduction

Fri 04 December | Grote Zaal 20:15
RADIO KAMER FILHARMONIE

Dubbelspel

Sir Peter Maxwell Davies Jimmack the Postie; Strathclyde Concerto no. 4 for A-clarinet and orchestra; Last Door of Light (*Dutch premiere*); An Orkney Wedding, with Sunrise

Sir Peter Maxwell Davies conductor
Dimitri Ashkenazy clarinet
Gunther Haussknecht bagpipe

In this edition of Dubbelspel, Sir Peter Maxwell Davies (1934) is presenting a selection from his extensive oeuvre. It is a long time since the famous British composer conducted his own work in the Netherlands. Davies grew from the enfant terrible of the British music world into one of today's most prominent composers, which fact has earned him not only the title of 'Sir' but also that of 'Master of the Queen's Music'. Davies' approach is very broad with regard to styles, emotions and themes. He has written both serious Symphonys and light-hearted music theatre, besides compositions for children and works of a politically and socially critical nature. An important source of inspiration for the composer is the Scottish culture, and particularly that of the Orkney Islands, where he lives a secluded life. This group of islands is threatened by global warming, a fact on which Davies comments in his most recent composition, Last Door of Light.

€ 28.00 / € 22.50 reduction

Sat 05 December 20:15 | Grote Zaal | muziek plus
Sun 06 December 15:00 & 20:15 | Grote Zaal | muziek plus
MUZIEKTHEATER TRANSPARANT+COLLEGIUM VOCALE GENT

Ruhe

Franz Schubert & Annelies van Parys music
Armando & Hans Sleutelaar words
Josse de Pauw concept and direction
Christoph Siebert conductor
Tom Jansen & Josse de Pauw text editing
Herman Sorgeloos scenography
Tom Jansen & Carly Wijs actors

'Ruhe' is a song recital that is rudely interrupted by people wanting to talk about their voluntary service with the SS in 1940. Their principle at the time, like that of the singers now, was the quest for harmony. Just like in any ambitious choir, anybody who sang out of tune was asked to leave. They beg understanding for this. During the sixties, the Dutch artists Armando and Hans Sleutelaar held several interviews with people who were part of the SS during World War II. They typed up the recordings and left out the questions, which resulted in several monologues by people trying to clarify what they believed and felt at the time and why their lives took such a turn. While these people are not filled with regret, there is no way they can free themselves from their past. A production by Muziektheater Transparant in co-production with KunstenFESTIVALdesArts and Zeeland Nazomerfestival. In collaboration with Festival Spielmotor, Munich.

€ 28.00 / € 22.50 reduction

Tue 08 December | Grote Zaal 12:30
NMF LUNCH CONCERT
free entrance

Thu 10 December | Grote Zaal 20:15 | Donderdagavondserie
KLANGFORUM WIEN

Billone / Neuwirth / López

Pierluigi Billone Verticale muto (*world premiere*)

Olga Neuwirth Un posto nell' acqua (Melville Skizze 2) (*world premiere*)

Jorge E. López Symphony no. 1, for small chamber orchestra (*world premiere*)

Sylvain Cambreling conductor

Florian Müller piano

This season, Klangforum Wien is making two guest appearances in the Muziekgebouw aan 't IJ. They are celebrating their twenty-fifth anniversary with us, with no fewer than five world premieres and one Dutch premiere. This first concert presents three composers who are often described as enfants terribles. The wildest and most wilful of the three is undoubtedly the Cuban Jorge E. López who, in his own words, has never meddled with 'new music'. He says, 'I don't look for the new, but search out the oppressed'. This results in volcanic music, full of primal sounds and making no concessions. Neither will you find concessions in the work of Olga Neuwirth or Billone. Neuwirth was discovered, as it were, by Pierre Boulez. Her music is furious and explosive; a sort of rage expressed in notes like that expressed in words by her good friend Elfriede Jelinek. And finally, Billone is an extremist in the use of very sparse tonal and instrumental material. His music is a quest for silence, yet it still succeeds in conveying a message.

In collaboration with: Klangforum, Konzerthaus (Vienna)
€ 23.00 / € 18.50 reduction

Sat 12 December | Grote Zaal 20:15
AMSTERDAM SINFONIETTA

De vier temperamenten (The four temperaments)

Benjamin Britten Young Apollo

Paul Hindemith De vier temperamenten

Ludwig van Beethoven/Gustav Mahler String Quartet, op. 95 'Quartetto Serioso'

Gustav Mahler Adagietto, from Symphony no. 5

Candida Thompson concertmaster

Simon Trpceski piano

The young Macedonian pianist Simon Trpceski possesses boundless talent for the Romantic and twentieth-century repertoires. At the invitation of Amsterdam Sinfonietta, he is performing *The four temperaments*, by Hindemith, and the ecstatic *Young Apollo*, by Britten, which are both neo-classical works with a touch of Stravinsky. The interval is followed by Gustav Mahler. First, there is his homage to Beethoven; the arrangement for strings of Beethoven's *String Quartet* 'Quartetto Serioso', which is a restless work that forms the overture to Beethoven's third and last composition period. The programme ends with the work that immortalised Mahler: the Adagietto from his *Symphony no. 5*.
€ 33.00 / € 26.50 reduction

Sun 13 December | BAM Zaal 11:00
JOS ZWAANENBURG+DANNY DE GRAAN
Pimp my organ

Jos Zwaanenburg laptop
Danny de Graan laptop

In this concert, the Fokker organ will be operated by laptops. Two soloists, one of whom is Jos Zwaanenburg, will work with live electronics in pieces by various composers. One of them, Danny de Graan, will compose a work for the Fokker organ operated via MIDI. A composition by Conlon Nancarrow will also be performed, with electronics and in a more just tuning. Using extra digital stops and other new electronic possibilities of this renovated acoustic 31-tone instrument, the Fokker organ will be expanded and pimped with many new sounds.

€ 13.00 / € 10.50 reduction

Tue 15 December | Grote Zaal 20:15
AMSTERDAM SINFONIETTA
Mahlers liefde

Benjamin Britten Young Apollo
Dmitri Sjostakovitsj Pianoconcert no. 1
Ludwig van Beethoven/Gustav Mahler Strijkkwartet, op. 95 'Quartetto Serioso'
Gustav Mahler Adagietto, from Symphony no. 5

Candida Thompson concertmaster
Simon Trpceski piano

Last season, the young Macedonian pianist Simon Trpceski gave a wonderful debut recital in the Concertgebouw in Amsterdam. His talent for the Romantic and twentieth-century repertoires, in particular, appears boundless. The programme opens with the sunny Young Apollo for piano and string orchestra, by Benjamin Britten. It is followed by the First Piano Concerto by Britten's good friend Dmitri Shostakovitch. This early work is full of caricatures and parodies. After the interval, however, the mood turns deadly serious. Beethoven's 'Quartetto Serioso', arranged by Mahler for string orchestra, precedes a declaration of love that was to make Mahler world-famous.

€ 33.00 / € 26.50 reduction

Thu 17 December | Grote Zaal 20:15 | Donderdagavondserie
DOELENENSEMBLE
Berio/De Vries

Luciano Berio Accordo
Klaas de Vries Ghaf

The performance of *Ghaf* by Klaas de Vries is an impressive event. *Ghaf* was premiered by Nieuw Ensemble in 2003. In this late work, De Vries linked his newly aroused interest in electronics and spatial effect with a style that was becoming increasingly mystical and aesthetic. *Ghaf* is a composition/installation. The audience experiences the work while wandering around a large space, surrounded by video images. Another spatial work is the spectacular *Accordo* by Luciano Berio, which has not been performed in the Netherlands since its Holland Festival performance in 1980. The

listener is surrounded by four small bands, each with its own conductor. The work was originally written for amateur bands and will be performed partly by final-year students of the Rotterdam Conservatory. All the first-chair positions will be taken by members of the DoelenEnsemble.

In collaboration with: De Doelen (Rotterdam)
€ 23.00 / € 18.50 reduction

Fri 18 December | Grote Zaal 20:15 | piano
NICOLAS HODGES
Beethoven/Rihm/Schumann

Ludwig van Beethoven Sonata no. 1 in f, op. 2
Wolfgang Rihm Zweisprache; Klavierstück no. 5 - Tombeau
Robert Schumann Sonata in f, op. 11

Nicolas Hodges piano

Beethoven wrote his First Piano Sonata at the age of twenty-five. He dedicated the work to his teacher, Haydn. In the piano sonata, Beethoven paved the way for a great development, stretching via Schumann and others directly to Rihm. Schumann was also twenty-five when he wrote his First Piano Sonata, which he dedicated to his pupil and love of his life, Clara Wieck. Rihm finished his Klavierstück no. 5 in 1975, two years after completing a year of study with Stockhausen. The work can be seen as a homage to his teacher. Rihm wrote the work as a pendant to his String Quartet no. 3 'Im Innersten'. In both Klavierstück no. 5 and Zweisprache, Rihm shows himself to be a modern composer with deep respect for the past.
€ 23.00 / € 18.50 reduction

Sat 19 December | Grote Zaal 20:15
IVES ENSEMBLE
Zweite Heimat

Clarence Barlow Sachets des ciseaux insatiables (*Dutch premiere*)
Gyula Csapó Tundragobelin (*Dutch premiere*)
Robert Manthey new work (*world premiere*)
Marko Nikodijevic Chambres de ténèbres
Kunsu Shim Ives Ensemble (*world premiere*)
Iannis Xenakis Plektó (*Dutch premiere*)

Is the grass greener on the other side? In the programme 'Zweite Heimat', we hear only compositions by composers who have traded their home country for another, whether voluntarily or by force. Sometimes they were forced by war or the economic situation, sometimes for studies, and sometimes for love. On the programme are works by Iannis Xenakis (Greece - France), Clarence Barlow (India - Germany - USA), Marko Nikodijevic (Serbia - Germany), Gyula Csapó (Hungary - Canada) and Kunsu Shim (Korea - Germany). A brand-new work has been commissioned from expat Robert Manthey. In 2001, he came as an American to study composition in the Netherlands: he came, he saw and he stayed.
€ 18.00 / € 14.50 reduction

Tue 22 December | Grote Zaal 20:15

COMBATTIMENTO CONSORT AMSTERDAM+NEDERLANDS KAMERKOOR

Bach – Weihnachtsoratorium

Johann Sebastian Bach Weihnachtsoratorium (BWV 248 I-VI)

Jan Willem de Vriend conductor

Bach's *Christmas Oratorio* is probably the best-known and most beautiful work ever composed for Christmas. In an impressive six-part work of recitatives, arias and choral sections, Bach tells the Christmas story as written in the Gospels of St. Matthew and St. Luke. For this work, which he wrote for the Christmas of 1734, the composer made free use of some secular cantatas that he had written in previous years. In recent years, the work of Bach, the Combattimento Consort, the Netherlands Chamber Choir and conductor Jan Willem de Vriend have proved an excellent combination.

€ 33.00 / € 26.50 reduction

Sun 27 December | Grote Zaal 20:15

CALEFAX RIETKWINTET

PAN 6

Ivar Berix clarinet

Oliver Boekhoorn oboe

Jelte Althuis bass clarinet

Raaf Hekkema saxophone

Alban Wesly bassoon

Probably the most entertaining musical evening of the year! Following the overwhelming success of previous years, expectations are running high for Calefax's PAN number 6. In an informal atmosphere, Calefax is presenting (besides themselves) a full-length menu of musical delicacies. The guests are not known yet, but come and surprise yourself – at PAN, it's musical potluck. Artistic standards are high, but admission prices are low – so book in good time.

€ 13.00 / € 10.50 reduction

Thu 07 January | Grote Zaal 20:15 | Donderdagavondserie

ASKO|SCHÖNBERG

Le temps et l'écume

Tristan Murail Liber Fulguralis (*Dutch premiere*)

Gérard Grisey Le temps et l'écume

Hugues Dufourt La tempesta d'après Gorgione (*Dutch premiere*)

Pascal Rophé conductor

Though Olivier Messiaen gave his pupils plenty of freedom to discover their own style, he did share with them his love of nature, the resonance of sounds, and 'musique colorée'. Of the three spectral composers on this programme, Gérard Grisey and Tristan Murail belonged to 'the class of Messiaen' at the Paris conservatory. In this concert, Grisey focuses on the relativity of experiencing time, while Murail is collaborating with video artist Hervé Bailly-Basin on exploring the effects of a flash of

lightning. Their compatriot Hugues Dufourt reflects on the use of colour in a mysterious painting by Giorgione. Three striking personalities, and three experiments in the spirit of Messiaen.

€ 23.00 / € 18.50 reduction

Sat 09 January | Grote Zaal 20:15

AKADEMIE FÜR ALTE MUSIK

Telemann/Graupner/Bach

Georg Philipp Telemann Ouverture des Nations Anciens et Modernes; Concert dor 4 violins without basso continuo in D, TWV 40:202

Johann Christoph Graupner Concert for 2 violins, strings and basso continuo; Symphony in C; Ouverture in E flat

Johann Sebastian Bach Concert Italian style, BWV 971 (arr. Václav Luks)

The Akademie für Alte Musik was founded during the cold war in East Germany as an orchestra that was independent of the government and which focused on the authentic performance of early music. Even before the fall of the wall, the orchestra thrived on the international music scene and was awarded many prizes. One of its achievements was the recording of Glück arias with the renowned mezzo-soprano Cecilia Bartoli, for which the orchestra received a Grammy. This programme revolves around Baroque composer Christoph Graupner (1683-1760); a contemporary and kindred spirit of Handel, Telemann and Bach. After his death, he sank into oblivion, on the one hand because his heirs lost the rights to his music after a legal battle, and on the other because of changing musical tastes, which also affected interest in Bach's music originally. Things could have been worse, however, as Graupner's complete oeuvre has been handed down in its entirety.

€ 28.00 / € 22.50 reduction

Sun 10 January | Grote Zaal 15:00

UTRECHT STRING QUARTET

Auerbach/Eötvös/Rihm/Berio

Lera Auerbach String Quartet no. 3

Peter Eötvös Correspondence

Wolfgang Rihm String Quartet no. 12; Quartettstudie

Luciano Berio String Quartet no. 3

Eeva Koskinen violin

Katherine Routley violin

Joël Waterman viola

Sebastian Koloski cello

The Utrecht String Quartet (founded in 1984) is opening this programme with an exceptional work by the Russian pianist/poet/composer Lara Auerbach, whose work is seldom performed in the Netherlands. *'Cetera Desunt'* (literally meaning 'the rest is missing') is the title of the final section of the eight-part suite for string quartet. This work, which is in fact her *Third String Quartet*, was created at the same time as the *Second String Quartet 'Primera Luz'*. For *Correspondence*, the Hungarian composer Peter Eötvös was inspired by the dramatic correspondence from 1778 between Leopold Mozart and his son Wolfgang Amadeus, who was living in Paris at the time. *The Quartet Study* and the *Twelfth String Quartet* by Wolfgang Rihm were written on commission from competitions in Germany and Italy, respectively. The *Third String Quartet 'Notturmo'* by Luciano Berio

was the first work for string quartet in almost thirty years since the notorious *Sincronie* from 1964. The title and the motto of the score are derived from a poem by Paul Celan.

€ 23.00 / € 18.50 reduction

Thu 14 January | Grote Zaal 20:15 | Donderdagavondserie

ASKO|SCHÖNBERG

Abrahamsen & Dean

Hans Abrahamsen new work (*world premiere*)

Carl Nielsen Three Pieces for Piano, op. 59 (arr. Hans Abrahamsen) (*Dutch premiere*)

Brett Dean Wolf-Lieder (Dutch premiere); Dream Sequence (*Dutch premiere*)

Reinbert de Leeuw conductor

Like the Netherlands, Denmark has a relatively high number of composers at international level. Asko|Schönberg has been in close contact with one of them, Hans Abrahamsen, for many years. Together with the London Proms, the ensemble commissioned him to create a large-scale new work. Its premiere will be combined with some arrangements Abrahamsen made of a late piano composition by Carl Nielsen, forefather of twentieth-century music in Denmark. The programme is completed with recent work by Brett Dean, Australia's great hope in new music.

€ 23.00 / € 18.50 reduction

Fri 15 January | Grote Zaal 20:15

COMBATTIMENTO CONSORT AMSTERDAM

Händel met Christianne Stotijn

Georg Friedrich Händel Arias from Tamerlano, Giulio Cesare, Alcina en Ariodante; Twee concerti grossi from opus 6 (HWV 319-330); Instrumental Parts from Alcina (HWV 34)

Christianne Stotijn alto

For many years, Georg Friedrich Händel was the undisputed king of opera all over Europe. And his operas still enjoy great success today. Some of the hundreds of arias that Handel wrote during his career are presented in this concert. They are sung by Christianne Stotijn, a singer whose career has made a tempestuous rise recently. She was the winner of the Netherlands Music Prize 2008 and has starred in Handel operas in recent years with companies such as the Nationale Reisopera and De Nederlandse Opera.

€ 28.00 / € 22.50 reduction

Sat 16 January | Grote Zaal 20:15 | film + live muziek

BRUSSELS JAZZ ORCHESTRA

Piccadilly

'Piccadilly' is the second multimedia project by the Brussels Jazz Orchestra. The English film 'Piccadilly', a film noir avant-la-lettre by E.A. Dupont (1929), is situated in the lively London night life of the Jazz Age. It is one of the last silent films from the United Kingdom. 'Piccadilly' is distinguished from other British film productions by its atypical bombastic character and passion, and the subtle racial issues and social taboos touched on in the film. The Asian Anna May Wong, who played the

most important role of her career in this film, became a cult actress. Her exotic beauty is still just as enchanting as eighty years ago. Frank Vaganée composed the dazzling soundtrack. He uses the Brussels Jazz Orchestra as a full orchestra, while also bringing out smaller ensembles in the orchestra in order to obtain more variation in timbre.

€ 23.00 / € 18.50 reduction

Sun 17 January | Grote Zaal 15:00

CAPPELLA AMSTERDAM

Letztes Glück

Johannes Brahms Fünf Gesänge, op. 104

Joseph Rheinberger Mis in Es, op. 109

Krzystof Penderecki Agnus Dei

Felix Mendelssohn-Bartholdy Sacred works

Johannes Brahms Fünf Gesänge:

1. Nachtwache I (Leise Töne der Brust) F. Rückert
2. Nachtwache II (Ruh'n sie?) F. Rückert
3. Letztes Glück (Leblos gleitet Blatt) M. Kalbeck
4. Verlorene Jugend (Brausten alle Berge) J. Wenzig
5. Im Herbst (Ernst in der Herbst) K. Groth

Frieder Bernius conductor

This is the first time that Cappella Amsterdam will be working with the celebrated choir and orchestra conductor Frieder Bernius. The fact that Bernius is responsible for the foundation of both the Stuttgart Baroque Orchestra and the Stuttgart Classical Philharmonic Orchestra demonstrates his stylistic versatility. The former focuses mainly on eighteenth-century music with old instruments, while the repertoire of the Philharmonic comprises mainly music from the nineteenth, twentieth and twenty-first centuries. This evening's programme, 'Letztes Glück', is equally versatile, containing various German Romantic composers alongside the modern Polish composer Penderecki. Penderecki wrote the *Agnus Dei* in a single afternoon, on the occasion of the death of his friend Cardinal Wyszyński. It is part of his *Polish Requiem*, which he dedicated to the sufferings of his native country.

€ 23.00 / € 18.50 reduction

Wed 20 January | Grote Zaal 20:15

HOLLAND BAROQUE SOCIETY

From Sigh to Ecstasy

Matthew Locke Suite from The Tempest

Fred Jacobs conductor, lute/theorbe

Johannette Zomer soprano

This is an English programme of theatre music and songs by Matthew Locke, John Blow and Henry Purcell with the soprano Johannette Zomer. The programme includes Matthew Locke's suite for the play *The Tempest*; one of Locke's best-known works. As the title suggests, the piece represents a storm, which Locke has set very expressively to music. During the English Civil War (1642-1648) Locke took the side of the Royalists, whereby he became associated with the court of the Stuarts, who were taking refuge in The Hague. In the Netherlands, he trained as a musician and converted to

Catholicism. On Oliver Cromwell's victory in 1649, he returned to England. John Blow was appointed organist of Westminster Abbey in London in 1668, and this position was taken over in 1679 by Henry Purcell, who was a pupil of both Blow and Locke.

€ 23.00 / € 18.50 reduction

Thu 21 January | Grote Zaal 20:15 | Donderdagavondseries

CHAMP D'ACTION

Voix instrumentalisée

Vinko Globokar Voix instrumentalisée

Alvin Lucier I Am Sitting in a Room

John Cage Selection from 'Song Books'

Serge Verstockt Waterboarding (for four voices and instrumentalists) (*Dutch premiere*)

In today's world of multimedia, images have taken the lead and voices have gradually retreated into the background. That is a pity, as it is precisely the voice that can make a link between imagination and image, and between music and word. *Voix instrumentalisée* revolves around the fascination with the human voice. Besides references to historical avant-garde works such as Ursonate by Dadaist Kurt Schwitters, I Am Sitting in a Room by Alvin Lucier and Voix instrumentalisée by Vinko Globokar, Champ d'Action also wants to explore new possibilities of vocal expression. Strangely enough, voices and new technology go hand in hand. From a totally different angle – copying electronic beats using only a microphone – the human beatboxers give a modern commentary on the proceedings

In collaboration with: deSingel (Antwerp)

€ 23.00 / € 18.50 reduction

Fri 22 | Grote Zaal 20:15

DE NEDERLANDSE BACHVERENIGING

David

Francesco Bartolomeo Conti David 'Azione sacra per musica'

Alan Curtis conductor

The young David has killed the giant Goliath and beaten the Philistines, and so won the hearts of the people of Israel and received the hand of King Saul's daughter in marriage. But the king's favours soon change. He becomes jealous and even tries to kill David. The Italian composer Francesco Conti worked at the Viennese court, first as a theorbo player and later as court composer. His oratorios and operas were greatly admired by his contemporaries, including Bach. One of Conti's cantatas has been handed down in Johann Sebastian Bach's handwriting. David is an absolute highlight in Conti's repertoire.

€ 28.00 / € 22.50 reduction

Wed 27 January | Grote Zaal 20:15
Thu 28 January | Grote Zaal 20:15

HANNIGAN / HEUVELMAN / PROMMEL / DUYNIS
Kwam een vogel gevlogen

Bart Visman new work (*world premiere*)
David Dramm new work (*world premiere*)

Barbara Hannigan soprano
André Heuvelman trumpet
Peter Prommel percussion
Cherry Duynis spoken word, director

Music, text and film reinforce one another in 'Kwam een vogel gevlogen' (A bird flew by); a series of stories constructed around the character of a blind bird-watcher. The group put together especially for this multimedia production comprises soprano Barbara Hannigan (world-famous for her performances of modern operas), André Heuvelman (solo trumpeter with the Rotterdam Philharmonic Orchestra) and Peter Prommel (key member of the New Percussion Group of Amsterdam). The idea for the production came from the highly acclaimed television and documentary maker Cherry Duynis (1944). In his numerous productions for the VPRO broadcasting company, Duynis' voice and personality always play a main role. In this production, he plays the part of the bird-watcher, or narrator. One highlight is the story about the peregrine falcon (the fastest bird of prey in the skies), which will be shown diving for prey at three hundred kilometres an hour on three screens. Besides this production, the programme will present new works by Bart Visman and David Dramm.
€ 23.00 / € 18.50 reduction

Sat 30 January | Grote Zaal 15:00
IJ-SALON
Het Russische IJ

Peter Masseurs cornet
Ilythia de Lignière dance
Carel Alphenaar direction and spoken word
Kees Hulst actor

A staged production of Stravinsky's masterpiece *Histoire du soldat*. The cast of renowned Belgian dancer Ilythia de Lignière, star trumpeter Peter Masseurs and his colleagues Carel Alphenaar and Kees Hulst are sure to make it a memorable afternoon.
€ 18.00 / € 14.50 reduction

Sun 31 January | Grote Zaal 11:00
INSOMNIO+MEIJER/MELLEMA/ELIAS/BOSGRAAF
Solo!

New music by the new generation of musicians. Insomnio is presenting four young Dutch musicians, who have all been accepted for the Netherlands Music Prize programme. The compositions performed are nearly all premieres, written on commission from Insomnio and the soloists. Jukka Tiensuu has written a new composition for ensemble.

Roderik de Man new work for harp and ensemble (*world premiere*)
Michael Smetanin new work for guitar, recorder and ensemble (*world premiere*)
Luca Francesconi Piccola trama, for saxophone and ensemble
Jukka Tiensuu Iki Syyt U (*world premiere*)

Ulrich Pöhl conductor
Lavinia Meijer harp
Ties Mellema saxophone
Izhar Elias guitar
Erik Bosgraaf *recorder*

€ 13.00 / € 10.50 reduction

Sun 31 January | Grote Zaal 13:00
LUNAPARK

Elevated

Michael Torke Four Proverbs
David Lang Men

Matt Mullican video
Tamar Niamut soprano

Lunapark is a new and adventurous ensemble in the Netherlands, founded by Arnold Marinissen and Anthony Fiumara. At Lunapark, we don't believe that the boundaries between high and low art are becoming increasingly blurred. But what we do find interesting is that there are areas in contemporary music that allow space for a great range of different schools. Lunapark aims to present this music in all its diversity. Its name stands for the mechanical element in the pieces performed by the ensemble, as well as for excitement, adventure, fun, surprising twists, fast loopings and a view of the blue sky. In *Elevated*, Lunapark juxtaposes the light speed of Michael Torke and the melancholy slowness of David Lang. In his song cycle *Four Proverbs*, Torke puts biblical Proverbs through the blender. And in his trombone concerto *Men*, Lang uses only a few chords in slow motion, to video images by Matt Mullican.

In collaboration with November Music (Den Bosch)
€ 13.00 / € 10.50 reduction

Sun 31 January | Grote Zaal 15:00
VOCAALLAB NEDERLAND

Diamanten (Diamonds)

Giacinto Scelsi Suah III+IV
György Kurtág fragments from 'Attila Jozsef'
Pascal Dusapin il-li-ko; Tow Walking
Georges Aperghis Calme plat 3, from 'Cinq calmes plat'; fragments from 'Six tourbillons'

Solists VocaalLAB:
Jennifer van der Hart, Camille Hesketh, Bauwien van der Meer, Francine Vis

In collaboration with: Ultraschall Festival (Berlijn) en De Doelen (Rotterdam).
€ 13.00 / € 10.50 reduction

Tue 02 February | Grote Zaal 12:30
NMF LUNCH CONCERT
free entrance

Tue 02 February | Grote Zaal 20:15 | Donderdagavonserie
ICTUS ENSEMBLE
Waits / Weill

Tom Waits songs from 'The Black Rider' and 'Frank's Wild Years'
Kurt Weill songs from 'Mahagonny', 'Dreigroschenoper', 'Happy End' and 'Lady in the Dark'

Fabian Fiorini / Jean-Luc Fafchamps / Francois Deppe arrangements
Fabian Fiorini conductor
Judith Vindevogel, Kris Dane singers

€ 23.00 / € 18.50 reduction

Wed 03 February | Grote Zaal 20:15 | piano
IVO JANSSEN
Franck / Messiaen / Prokofjev

Cesar Franck Prélude, choral et fugue in b
Olivier Messiaen delen uit 'Vingt régards sur l'enfant Jésus'
Sergei Prokofjev Ten Pieces, op. 12; Piano Sonata no. 7 in B flat, op. 83

Ivo Janssen piano

This programme of works by Franck, Messiaen and Prokofiev demonstrates that the Dutch pianist Ivo Janssen is more than just a gifted interpreter of Bach. Both Franck and Messiaen were famed as organists as well as composers. In the footsteps of Romanticism, Franck initiated the development of pure instrumental music. Prélude, choral et fugue harks back to the tradition of the Baroque in its form, although it is intended as autonomous music, with no ceremonial use. Based on a deep and sincere belief, Messiaen has once again placed this instrumental music in a religious context. Vingt régards sur l'enfant Jésus was created at the end of World War II. The Russian pianist and composer Prokofiev, who returned voluntarily to the Soviet Union in 1936, wrote his Piano Sonata no. 7 against the background of an intolerant world. The 10 Pieces, op. 12, show a carefree composer enjoying his study years in St. Petersburg.

€ 23.00 / € 18.50 reduction

Thu 04 February | Grote Zaal 20:15 | Donderdagavondseries
KLANGFORUM WIEN

Lanza/Pauset/Cámarero

Mauro Lanza new work (*world premiere*)
Brice Pauset Konzertkammer (*world premiere*)
César Cámarero new work (*world premiere*)
Georges Aperghis Seesaw (*world premiere*)

Sylvain Cambreling conductor

For its twenty-fifth anniversary, Klangforum Wien has asked no fewer than twenty-five composers to write a new piece for them. Four of those commissions will be premiered this evening. There are two 'old hands' and two 'youngsters' – to put it a bit cheekily. The French-Greek composer Aperghis is known mainly for the way in which he uses the voice and language in his work. Brice Pauset occasionally betrays his origins in early music in the way in which he integrates musical forms and instruments from the past into his compositions. A few years ago, we heard his beautiful concerto for violin and ensemble (performed by Irvine Arditti and the Nieuw Ensemble). The Nieuw Ensemble has also performed by work by the young Spaniard César Cámarero, who was also programmed in the Gaudeamus music week. The same applies to his contemporary, the Italian sound-juggling composer Mauro Lanza. It all goes to show how unknown composers have still managed to find their way in the Netherlands already.

In collaboration with:
Klangforum, Konzerthaus (Vienna), Kieler Tage für Neue Musik (Kiel)
€ 23.00 / € 18.50 reduction

Fri 05 February | Grote Zaal 20:15 | String Quartets

DANEL KWARTET

Ligeti/Bédrossian/Mantovani

Györgi Ligeti String Quartet no. 2
Franck Bédrossian Tracé d'ombres
Bruno Mantovani Quatuor Quatre pièces pour quatuor à cordes

Marc Danel violin
Gilles Millet violin
Vlad Bogdanas viola
Guy Danel cello

The Belgian Danel Quartet was founded in 1991. Its repertoire ranges from Haydn up to the masters of today. Besides focusing on the great names of the twentieth century, the Danel Quartet pays close attention to the youngest generation of composers, including Franck Bédrossian and Bruno Mantovani. Bédrossian's *Tracés d'ombres* is loosely based on the book *Either/Or* from 1843, by Sören Kierkegaard. The title of the work is taken from one of the chapters in the book. Mantovani's *Quattro Pièces pour quatuor à cordes* is a cycle that is not yet finished. The rich history and repertoire of the string quartet has given the genre a mythical connotation, so that many composers approach it with mixed feelings of enthusiasm and suspicion. The éminence grise in this programme is represented by the *String Quartet no. 2* by György Ligeti; a five-part work, which he dedicated to the LaSalle Quartet.
€ 23.00 / € 18.50 reduction

Sat 06 + Sun 07 February

FESTIVAL

In Memoriam / In Vivam Stockhausen / Kagel

Passepartout (8 concerts): € 90.00

Sat 06 February | Grote Zaal 15:00

NIEUW ENSEMBLE

Mauricio Kagel Kantrimusik

€ 18.00 / € 14.50 reduction

Sat 06 February | Grote Zaal 18:30

CALEFAX RIETKWINTET

Karlheinz Stockhausen Tierkreis

€ 18.00 / € 14.50 reduction

Sat 06 February | Grote Zaal 20:15

ENSEMBLE MODERN

Mauricio Kagel Exotica

€ 18.00 / € 14.50 reduction

Sat 06 February | Grote Zaal 21:30

MUSIKFABRIK

Karlheinz Stockhausen Mixtur

€ 18.00 / € 14.50 reduction

Sun 07 February | Grote Zaal 15:00

ASKO|SCHÖNBERG

Reinbert de Leeuw *conductor*

Mauricio Kagel Orchestrion-Straat

€ 18.00 / € 14.50 reduction

Sun 07 February | Bimhuis 16:00

ENSEMBLE MODERN

Karlheinz Stockhausen Mantra

€ 18.00 / € 14.50 reduction

Sun 07 February | Grote Zaal 20:15

ASKO|SCHÖNBERG

Karlheinz Stockhausen Orchester-Finalisten; Glanz

€ 18.00 / € 14.50 reduction

Tue 09 February | Grote Zaal 20:15

CAPPELLA AMSTERDAM

De stilte van de wereld voor Bach

Johann Sebastian Bach Singet dem Herrn ein neues Lied, BWV 225; Jesu, meine Freude, BWV 227; Komm, Jesu, komm!, BWV 229; Der Geist hilft unser Schwachheit auf, BWV 226; Lobet den Herrn alle Heiden, BWV 230; Fuerchte dich nicht, BWV 228

Daniel Reuss conductor

The influence of Johann Sebastian Bach on music is almost indescribable. The title of this programme refers to a poem by Lars Gustafsson, who describes the world before Bach as 'a Europe of vast empty spaces with no resonance', with 'ignorant instruments everywhere'. Cappella Amsterdam is presenting the six motets attributed to Bach, which are some of his most perfect compositions. He composed them after his appointment as cantor at the Thomasschule in Leipzig, in 1723. The works were originally intended for funeral services, for which people usually drew on existing choral works. However, there were families who had special wishes regarding the biblical texts to be used and in such a situation Bach wrote the music himself. This, at least, is how BWV 226 to BWV 230 came to be created. As Bach's motets demand high standards of the choir, they are performed relatively rarely.

€ 23.00 / € 18.50 reduction

Wed 10 February | Grote Zaal 20:15

COLLEGIUM VOCALE GENT

Music at Santa Barbara – Sacral Music by De Wert, Palestrina and Monteverdi

Giovanni Pierluigi da Palestrina Gaude Barbara – motet a5

Claudio Monteverdi Missa a quattro voci da capella

Giaces de Wert Clama ne cesses; Peccavi super numerum; Adesto dolori meo; Vox in Rama; O mors quam amara est; Magnificat VII; Quiescat vix tua; Beata Barbara

Philippe Herreweghe conductor

In this programme of music about St. Barbara, Collegium Vocale Gent juxtaposes three great schools of composition from the sixteenth century. Palestrina elaborated on the tradition of the Roman school on the one hand, and was influenced by the music of the Flemish polyphonic schools on the other. This meant that he developed a unique style that opened the door to the Baroque. Along with Orlandus Lassus, Giaches de Wert was one of the main representatives of the fifth generation of Franco-Flemish composers (1560-1600). One of the fourth-generation composers, Adriaan Willeart, was there at the foundation of the Venetian school, of which Monteverdi would become the main representative. St. Barbara was supposed to have lived in the third century and died a virgin and a martyr. Her name day is on 4 December. She is the patron saint of gunners, mathematicians, stonecutters and all those carrying out dangerous work.

€ 28.00 / € 22.50 reduction

Thu 11 February | Grote Zaal 20:15 | Donderdagavondserie

NIEUW ENSEMBLE

Com que voz

Stefano Gervasoni Com que voz (*Dutch premiere*)

Emilio Pomárico conductor

Cristina Branco fado singer

Frank Wörner tenor

Com que voz consists of a double vocal cycle for female voice and baritone, ensemble and electronics. One cycle presents a series of traditional fados from the great tradition of Amalia Rodriguez, which are given a new instrumental interpretation. The songs are sung by the Portuguese fado star Cristina Branco. The second cycle of sonnets by Luís Vaz de Camões is a musical exploration of the Portuguese poetry of the twentieth century. This cycle for baritone is written by Stefano Gervasoni. The two cycles overlap, creating meetings, oppositions and associations. The different sections are linked by instrumental passages, as if they are commentaries on the events of this melancholy journey.

In collaboration with: Ircam (Paris)
€ 23.00 / € 18.50 reduction

Fri 12 February | Grote Zaal 20:15
ASKO|SCHÖNBERG+NEDERLANDS KAMERKOOR
La mort d'un tyran

Béla Bartók Falun (Dorpstaferelen)
Leoš Janáček Ríkadla
Ernst Toch Gesprochene Musik
Darius Milhaud La mort d'un tyran
Heitor Villa-Lobos Nonet
Arnold Schönberg Vier Stücke, op. 27

Reinbert de Leeuw conductor

The Roaring Twenties were the wildest and most innovative years of the twentieth century. During the inter-war years, the foundations were laid for a new society and for modern art. Futurists and Dadaists entered the scene. The music in Paris and Berlin was brazen and provocative. In Freud's birthplace, Vienna, Schönberg invented a new tonal system that was supposed to replace the traditional classical system. In the music of Hungarian peasants, Bartók discovered an alternative to the worn-out Romantic idiom. The Czech and Brazilian composers Janáček and Villa-Lobos also discovered new tonal possibilities in folk music to be used in the music of the future. Asko|Schönberg delves into an old new world.

€ 23.00 / € 18.50 reduction

Sat 13 February | Grote Zaal 20:15 | China opera
CHINA FESTIVAL
King Lear (Li'er wang)

Wu Hsingkuo, Taiwan's best-known Peking Opera singer at the moment (and also a creditable film actor), explores the tragedy of King Lear in a truly magnificent production. Over the space of two hours, he appears in ten different roles: as Lear himself, but also as his daughters, the jester, the Earl of Kent, The Earl of Gloucester, Edmund and Elgar – as well as himself. Wu combines traditional singing and dancing from Peking Opera with contemporary music, and makes elegant use of the beautiful sets and costumes, designed by Academy Award winner Tim Yip. The changes of costume and character take place on stage and are beautifully integrated in the performance.

€ 23.00 / € 18.50 reduction

Sun 14 February | Grote Zaal 15:00 | China opera
CHINA FESTIVAL

Schuilen, vluchten (Hiding / Fleeing; Cang yu ben)

Kun Opera is the refined literary and musical southern counterpart to (and 16th-century predecessor of) Peking Opera. It is a poetic genre in which (unlike Peking Opera) the poets are known by name. Some of them gained fame in China equivalent to that of Shakespeare. The main accompanying instrument in Peking Opera is a high, shrill fiddle (jinghu), whereas in Kun Opera it is the softer, melodic, flowing bamboo flute, the dizi. Through flute-playing, calligraphy and singing in this one-act performance, Ke Jun, a celebrated Kun Opera actor in China, confronts one of the basic human dilemmas: should one follow primarily the world (and time), or one's own heart? He wavers 'between hiding and fleeing, and between radicalism and compromise', and eventually comes to the conclusion (through his alter ego Lin Chong; a traditional opera character) that a person must live in harmony with his destiny, but then from the vitality of his own heart.

€ 23.00 / € 18.50 reduction

Sun 14 February | Grote Zaal | China opera
CHINA FESTIVAL

Zucht (Sigh; Qing tan)

In this production, Tian Mansha, China's award-winning actress and conductor of the southern Sichuan opera, weaves together the life stories of three artistic women. The tragedy of a fictional character from a few centuries ago, Jiao Guiyin, is reflected in the fate of a Chinese woman at dramatic moments in the twentieth century. Then there is the chuanju actress of the present, who recalls memories of the past. All three confront their mortality and the limitations fate has set them, and all three speak with their bodies through the expressive visual language and music of the Sichuan opera.

€ 23.00 / € 18.50 reduction

Thu 18 February | Grote Zaal 20:15
Fri 19 February | Grote Zaal 20:15
NEDERLANDS BLAZERS ENSEMBLE

De tapijtenweefster (The Tapestry Weaver)

Maarten Altena music
Abdelkader Benali words
Claron McFadden soprano
Sabri Saad El-Hamus narrator

Globe-trotter Sabri-Omar wants to settle in a small town known for its beautiful women. However, they are all tapestry weavers and hide behind their tapestries. Only very clever men succeed in winning their heart. When Sabri-Omar has to choose between three tapestries, woven by three tapestry weavers, the result of his efforts surprises him rather more than he may have hoped. Abdelkader Benali and Maarten Altena wrote this adult fairytale for the Netherlands Wind Ensemble and the world-famous soprano Claron McFadden. Actor Sabri Saad El-Hamus is the narrator.

In collaboration with: Philharmonie (Haarlem), Stadsschouwburg de Harmonie (Leeuwarden),

Junushoff (Wageningen)
€ 33.00 / € 26.50 reduction

Sat 20 February | Grote Zaal 20:15
RADIO KAMER FILHARMONIE+CAPPELLA AMSTERDAM
De Onthaasting

Cornelis de Bondt new work (*world premiere*)
Pascal Dusapin Celo for cello and orchestra
Gavin Bryars new work (*world premiere*)

Otto Tausk conductor
Sonia Wieder-Atherton cello
Ralph van Raat piano

Calming down would appear to be a key requirement in an information era experienced by many as chaotic. In this programme devoted to calming down by the Netherlands Radio Chamber Philharmonic and Cappella Amsterdam, the musical stream of information is deliberately slowed down. In his new composition, Cornelis de Bondt analyses the phenomenon of speed, but in a very slow way. Celo is a cello concerto from 1996, by the French composer Pascal Dusapin, whose music forms the thread running through this season's programmes by the NPS and the Netherlands Radio Chamber Philharmonic. The work is written as a slow-moving wave and thus links up perfectly with the new work by Gavin Bryars, the English composer who seems to specialise in slow music. It is an impressive programme, which will undoubtedly provide us with some sorely needed mental peace and quiet.

€ 23.00 / € 18.50 reduction

Sun 21 February | Grote Zaal 20:15
IVES ENSEMBLE
Omaggio à Aldo

Aldo Clementi ...im Himmelreich; Lamento (*Dutch premiere*); Ottetto (*Dutch premiere*); Tre canoni – Franco Pennisi in memoriam (*Dutch premiere*); Trio (*Dutch premiere*)
Matthew Schlomowitz new work (*world premiere*)
Joanna Bailie new work (*world premiere*)

The post-war Italian avant-garde is well represented in Dutch concert halls by maestros such as Luciano Berio, Luigi Nono, Franco Donatoni and Giacinto Scelsi. However, the music of Aldo Clementi is not heard as often as it should be. The Ives Ensemble feels it is the ideal candidate to train the spotlight on this composer. In 2010, it will be eighty-five years since the birth of this Sicilian (chess) master. Besides Clementi's own works, the programme 'Omaggio à Aldo' will also include pieces by a group of young composers who feel aesthetically related to him and are inspired by his exceptional composition method, including Joanna Baillie from England and Matthew Shlomowitz from Australia.

€ 18.00 / € 14.50 reduction

Sun 21 February | BAM Zaal 11:00
GUUS JANSSEN

Beroert het Fokker-Orgel

Guus Janssen organ

Guus Janssen will be playing a variety of microtonal instruments, including the Fokker organ (on both 12-tone and 31-tone keyboards) and the archiphone. A well-known guest will provide him with musical accompaniment during several improvisations. He will also compose some short pieces and jazz themes especially for the Fokker organ and investigate the possibilities of improvising with microtonality. If you would like to find out where all this leads, you should definitely come and listen to this exciting and unpredictable concert!

€ 13.00 / € 10.50 reduction

Tue 23 February | Grote Zaal 12:30
NSKA LUNCH CONCERT

free entrance

Tue 23 February | Grote Zaal 20:15
ARS NOVA COPENHAGEN

John Taverner & Tudor Music

John Taverner Kyrie Leroy; Gloria: Missa Western Wind; Christe Jesu pastor bone; Dum transisset sabbatum; Benedictus: Missa Gloria tibi trinitas; Agnus: Missa Corona Spinea

Walter Lambe Nesciens mater

William Cornysh Ave Maria

Anonymous Medieval English Carols

Paul Hillier conductor

The music of John Taverner (c1490-1545) represents the best that English music has to offer from the period of the Tudors (1485-1603). Taverner's masses, in particular, are regarded as a highlight of the pre-Reformation English mass tradition. In this tradition, the minutely detailed ceremony of the diocese of Salisbury was embellished with special music on religious festivals. This programme presents parts of Taverner's three great masses: *The Western Wind Mass*, *Missa Gloria Tibi Trinitas* and *Missa Corona Spinea*. The mass sections alternate with anonymous songs, and motets and ceremonial songs by such contemporaries as Walter Lambe, William Cornysh and Sherngham. Ars Nova Copenhagen was founded in 1979 and has rapidly grown into an authoritative ensemble that gives equal weight to early and new music in its programmes.

€ 28.00 / € 22.50 reduction

Thu 25 February | Grote Zaal 20:15
CALEFAX RIETKWINTET

Rietslag

Maarten van Norden new work (*world premiere*)

Traditional Oegandese music (nieuw arrangement)

Ali Askin Some body('s) music

Ross Harris Silence Greet the Dawn
Arnold Marinissen Drie miniaturen (*world premiere*)
Frederic Rzewski new work (*world premiere*)

Ivar Berix clarinet
Oliver Boekhoorn oboe
Jelte Althuis bass clarinet
Raaf Hekkema saxophone
Alban Wesly bassoon

Stick a percussionist with five reed instruments and you are guaranteed a multitude of lines, layers and timbres. The ingenious rhythmic weaving in Ross Harris' Silence Greet the Dawn, in which a long series of extinct birds are sung a polyrhythmic farewell, is reflected in a virtuoso arrangement of traditional Ugandan music. Maarten van Norden was inspired for his new work by the complex rhythms of Carnatic music. Arnold Marinissen lets loose musical machines that mix and split tapping and rattling instrumental timbres in turn. In Ali Askin's piece, six musicians literally join hands, as the instruments used for Some body('s) music are the bodies of the musicians themselves. And finally, Calefax is presenting a new work by Frederic Rzewski.

In collaboration with: Vredenburg (Utrecht), De Doelen (Rotterdam)
€ 23.00 / € 18.50 reduction

Sat 27 February | Grote Zaal 20:15
ASKO|SCHÖNBERG
Im wunderschönen Monat Mai

Reinbert de Leeuw Im wunderschönen Monat Mai - Dreimal sieben Lieder nach Schumann und Schubert
Leoš Janáček Pohádka (arr. Reinbert de Leeuw); Sonata I.X. 1905 (arr. Reinbert de Leeuw)

Reinbert de Leeuw conductor, piano
Barbara Sukowa voice

Reinbert de Leeuw rewrote the 'three times seven songs after Schumann and Schubert' especially for actress Barbara Sukowa. It is an adaptation of well-known songs for voice and piano into a musical-theatrical piece for ensemble and female voice that is somewhere between parlando-like singing and Schönberg's 'Sprechgesang'. The overall line is provided by Schumann's *Dichterliebe* (1840), which is itself a selection or 'suite' of poems by Heinrich Heine and a prime example of a Romantic song cycle. It is a journey through life and love; a sample sheet of sentiments. For twentieth-century ears that are used to harsher words and harsher notes, De Leeuw has refocused the songs of Schumann and Schubert, making them more succinct, direct and earthy, as if pushing the two composers beyond their limits. In short, expression has been brought to a head on all fronts. Leoš Janáček (1854-1928) called himself a green branch on an old tree, which indeed he was. He had to wait almost fifty years before the dawn of the century to which he belonged, musically speaking. Janáček fan Reinbert de Leeuw arranged *Pohádka* (originally for cello and piano) and *Sonata 1.X. 1905* for his musicians.
€ 23.00 / € 18.50 reduction

Sun 28 February | Grote Zaal 15:00

NIEUW AMSTERDAMS PEIL

Stormen en dringen met Guus Janssen

13:30 – 14:30 Klankspeeltuin: Introduction to the concert by Guus Janssen

15:00 – 16:00 Grote Zaal: Concert (without pauze)

15:00 – 16:30 Klankspeeltuin: Workshop for children

Guus Janssen Mikado; Stormen en Dringen (*world premiere*)

Carl Philipp Emanuel Bach/Guus Janssen Rondo

Carl Philipp Emanuel Bach Triosonate 'Sanguinicus und Melancholicus', Wq.161.1

Sturm und Drang (1760-1780) was a brief interlude between the Enlightenment and the Viennese classics. The predominant philosophical and literary movement, with Goethe and Schiller as figureheads, also had repercussions on the music world, with Carl Philipp Emanuel Bach as one of the most important representatives. The movement expressed a general unease about the times and can best be summarised as 'Dort wo du nicht bist ist das Glück'. Most pieces of music of the time were written in minor keys. The Dutch composer Guus Janssen takes pleasure in that sense of unease, producing a new work that throws special light on Carl Philipp Emanuel Bach.

€ 13.00 / € 10.50 reduction

Tue 02 March | Grote Zaal 20:15

CAPILLA FLAMENCA

Missa Ave Maria

Capilla Flamenca:

Dirk Snellings bass, conductor

Marnix De Cat contratenor

Tore Denys tenor

Lieven Termont bariton

Scola Cantorum Psallentes

Hendrik Vanden Abeele conductor

Pierre de la Rue Missa Ave Maria

Gregorian chants

This programme revolves around the Missa Ave Maria by Pierre de La Rue. De La Rue was a devout priest/singer/composer who served at the religion-conscious Burgundian court. He is regarded as belonging to the third generation of Franco-Flemish composers (1490-1520) and, as such, he is a colleague of Heinrich Isaac, Josquin des Prez and Johannes Ghiselin-Verbonet. One of the latter's works is also included in the programme. Since early Christianity, there have been songs about the infinite virtues of Mary as Virgin (Beata Maria Virgo), Mother (Mater Salvatoris) and Saint (Sancta Maria). De Missa Ave Maria refers to the Gregorian antiphon Ave Maria, which is sung every year on 25 March during the festival of the Annunciation, or announcement of the birth of Jesus. The sections of the mass alternate with Gregorian chants, performed by the Scola Cantorum Psallentes. The vocal-instrumental ensemble Capilla Flamenca takes its name from the former royal chapel of the Emperor Charles V. When this regent left the Low Countries in 1517, he took his best musicians along with him to Spain as 'living polyphony'.

€ 23.00 / € 18.50 reduction

Thu 04 March | Grote Zaal 20:15 | Donderdagavondserie
NIEUW ENSEMBLE

De laatste der Mohikanen – Pierre Boulez

Pierre Boulez *Eclat*; *Dérive 2*; *Sur incises*

Ed Spanjaard conductor

In his works, Pierre Boulez gives impressive shape to his views on the perception of time in music, rooted in the oriental culture. In *Eclat*, moments of quiet and reflection alternate with passages of great activity. The piece is a masterly interplay between instruments whose sound dies away after being struck and instruments whose note sounds on. In *Sur incises*, Boulez transformed a piano composition of four minutes into a masterpiece lasting three quarters of an hour for the unusual instrumentation of three pianos, three harps and three percussionists. In the colourful, energetic *Dérive 2*, the Grand Old Man of French music creates a passionate and extremely virtuoso musical argument.

€ 23.00 / € 18.50 reduction

Fri 05 March | Grote Zaal 20:15

KAIROS QUARTETT

Hosokawa/Rihm/Haas

Toshio Hosokawa *Landscape 1*

Wolfgang Rihm *Strijkkwartet no. 8*

Georg Friederich Haas *In iij. Noct. (String Quartet no. 3) (Dutch premiere)*

Wolfgang Bender violin

Stefan Häussler violin

Simone Heilgendorff viola

Claudius von Wrochem cello

The Kairos Quartet, founded in 1993, has been based since 1998 in the Central Washington University. The quartet's name is derived from the Greek word Kairos, meaning non-chronological time, which is time as perceived by children at play or artists who are totally absorbed in their work – described by Madeleine L'Engle as 'time outside time'. 'Music is the place where notes and silence meet one another', in the words of Toshio Hosokawa. Though a large part of his training took place in Europe, Hosokawa remains a Japanese composer who works on the basis of serenity and silence. Silence also plays an important role in Rihm's *Eighth String Quartet*. 'Every sound begins in silence'. In this quartet, Rihm distances himself from his earlier style and starts to concentrate on individual notes. *In iij. Noct* by Georg Friedrich Haas revolves around darkness rather than silence. The work is performed in total darkness, with the musicians playing from memory.

€ 23.00 / € 18.50 reduction

Sat 06 March | Grote Zaal 20:15
AMSTERDAM SINFONIETTA
Fins kristal

Jean Sibelius Rakastava

Igor Stravinsky Suite Italienne, for cello and string orchestra (new arrangement)

Aulis Sallinen Chamber Music VIII, for cello and string orchestra (world premiere)

Pjotr Iljitsj Tsjaikovski Serenade

Candida Thompson concertmaster

Pieter Wispelwey cello

Aulis Sallinen is the successor to the Finnish grandmaster, Jean Sibelius. His work is performed worldwide and combines a Mahler-like expansiveness with jazzy irony. Pieter Wispelwey, the internationally renowned Dutch cellist, is performing the world premiere of Sallinen's Chamber Music VIII. The work was written on commission from Amsterdam Sinfonietta. The Suite Italienne is the most light-hearted music written by Stravinsky. This evening, the work is presented in a new arrangement. The programme closes with a work that made Amsterdam Sinfonietta great: Tchaikovsky's Serenade.

€ 33.00 / € 26.50 reduction

Sun 07 March | Grote Zaal 20:15
ANIMA ETERNA
Dukas/Fauré/Ravel/Franck

Paul Dukas Fanfare pour précéder la Péri; L'apprenti sorcier

Gabriel Fauré Suite 'Pelléas et Mélisande', op. 80; Elégie in c, op. 24 for cello and orchestra

Maurice Ravel Don Quichotte à Dulcinée

César Franck Symphony in d, op. 48

Thomas Bauer bariton

Sergei Istomin cello

Jos van Immerseel conductor

Anima Eterna plays a pioneering role in the rediscovery and historically-informed performance of the musical treasures of the nineteenth century. Founded in 1987, the Belgian orchestra was modelled on groups that devoted themselves to the authentic performance of music from the Baroque and Classical periods. With Anima Eterna, conductor and artistic conductor Jos van Immerseel returns to the source by using original instruments, thus making even the familiar Romantic repertoire sound fresh and original again. Recently, the orchestra has expanded their repertoire with music from the first half of the twentieth century. The current programme focuses on Paris around 1900, when the city was developing into a melting pot of influences and styles from many cultures. It features The Sorcerer's Apprentice, by Dukas, the last finished work by Ravel and the enriched classicism of Fauré and Franck.

€ 28.00 / € 22.50 reduction

Thu 11 March | Grote Zaal 20:15
NIEUW ENSEMBLE+ICK AMSTERDAM/EMIO GRECO|PC
Double Points: +

Hanspeter Kyburz/Emio Greco|PC Double points: + (Dutch premiere)

Ed Spanjaard conductor
Emio Greco dance
Hanspeter Kyburz music
Emio Greco / Pieter C. Scholten choreography
Joost Rekveld projection

Double Points: + is a collaborative project by the Swiss composer Hanspeter Kyburz and choreographers Emio Greco and Pieter C. Scholten. The production focuses on the interaction between dance, music and live electronics. Driven by Emio Greco's movements, sensors on his body generate impulses that distort the live music. After its first performance in May 2004, *Double Points: +* was developed further, and this latest version includes visual elements by experimental film maker Joost Rekveld, as well as soloist roles for soprano and violin.
€ 23.00 / € 18.50 reduction

Fri 12 March | Grote Zaal 20:15
Mon 15 March | Grote Zaal 20:15
NEDERLANDS KAMERORKEST
Biber/ Lutoslawski/ Bartók

Heinrich Biber Battalia; Baletti lamentabili; Sonate XI
Witold Lutoslawski Musique Funèbre
Béla Bartók Divertimento

Gordan Nikolic violin

The Netherlands Chamber Orchestra creates an East-European atmosphere with old and new music from Czech Republic, Hungary and Poland. There is a nostalgic undertone here and there, which is clearly felt in the work of the Czech composer, Biber. His Balletti Lamentabili, as the name suggests, has a melancholy character. On the contrary, the composer – who is known for his sometimes bizarre style of composition – is exuberant in the piece Battalia, in which he gives a militant portrayal of a battlefield. Also full of contrasts is the Divertimento, by the Hungarian composer Bartók, with its salon tunes, folk songs and a polka alongside a horrifying lament and a wild folk dance. In his Musique Funèbre, the Polish composer Lutoslawski commemorated the tenth anniversary of Bartók's death. It is a moving ten-voice elegy for strings, in which he subtly portrays his admiration for Bartók.
€ 37.50 / € 30.00 reduction

Sat 13 March | Grote Zaal 15:00
IJ-SALON

Back to the roots: Das Lied vom Gustav

Margriet van Reisen mezzo soprano
André Post tenor
Xian Zhang conductor
Patrick P. Lee performance

Chinese poems inspired Gustav Mahler to compose his epic masterpiece. The IJ-Salon has invited Patrick P. Lee from Hong Kong to read the poems in their original language. This is followed by a performance of Schönberg's chamber music version of Das Lied von der Erde. The young Chinese conductor Xian Zhang is conducting the Royal Concertgebouw Orchestra for the first time this week and now also in the IJ-Salon. Margriet van Reisen and André Post are coming to join the musicians for our very own Mahler festival.

€ 18.00 / € 14.50 reduction

Sat 13 March | Grote Zaal 20:15 | piano
MARC-ANDRÉ HAMELIN

Berg/Liszt/Debussy/Alkan

Alban Berg Sonate, op. 1
Franz Liszt Sonate in b
Claude Debussy parts from Préludes, book 2
Charles Valentin Alkan Symphony voor solo piano, op. 39 nrs. 4-7

The Canadian pianist Marc Andre Hamelin is presenting a programme that teeters on the borderline between classical and modern. The Piano Sonata by Alban Berg is moulded in a classical sonata form, but written according to the principle of variations developed on a simple motif. The Piano Sonata in B by Franz Liszt, written almost fifty years earlier, is composed according to the principle of thematic transformation and is based on a simple theme. Charles-Valentin Alkan is a contemporary of Liszt and was a friend of his despite their rivalry as piano virtuosos. His Symphony for solo piano, written between 1846 and 1857, consists of four parts of twelve etudes that cover all the minor keys. Although these works were combined into one, they were not written to be performed as a whole. The same applies to Debussy's préludes, in which the musical development is wholly given over to what the sounds represent.

€ 23.00 / € 18.50 reduction

Sun 14 March | Grote Zaal 20:15
CAPPELLA AMSTERDAM

Incantamenta

John Browne O Maria Salvatoris Mater
John Sheppard Ave Maris Stella; Libera nos
Robert Wylkinson Salve Regina
Thomas Tallis Loquebantur Variis Linguis
Jonathan Harvey Marahi
James Wood Incantamenta

James Wood conductor

Following the successful programme of Janáček and Dvořák, Cappella Amsterdam invited conductor and composer James Wood to return, this time to conduct a completely English programme. After his studies in Paris (with Nadia Boulanger), Cambridge and London, James Wood was active for a long time as a percussionist, before making his name as a conductor and composer. This programme has been compiled around his composition Incantamenta, of which the final section, Lamentum, was composed at the time of the Gulf War. Another contemporary piece on the programme is by Jonathan Harvey, whose fascinating music is difficult to label as one style, even though it is unmistakably English. The rest of the programme consists of early music by other English composers, including Thomas Tallis, John Browne and Robert Wyllinson.

€ 23.00 / € 18.50 reduction

Mon 15 March | Grote Zaal 20:15

NEDERLANDS KAMERORKEST

Biber/ Lutoslawski/ Bartók

see Fri 12 March | Grote Zaal 20:15

Tue 16 March | Grote Zaal 12:30

NMF LUNCH CONCERT

free entrance

Tue 16 March | Grote Zaal 20:15

NEDERLANDS KAMERKOOR

NKK+

Aubert Lemeland Paysages lointains (with viola solo)

Patrick Burgan Het Zielebladje (with flute solo)

Philippe Gouttenoire Tes mots (with duduk solo)

Calliope Tsoupaki Opdrachtwerk (with flugelhorn solo)

Klaas Stok conductor

Emile Cantor viola

André Heuvelmans flugelhorn

Noor Kamerbeek flute

Raphaëla Danksagmüller duduk

Now the new Netherlands Fund for the Performing Arts+ has made considerable cuts in the subsidy for the Netherlands Chamber Choir (NKK), the choir are responding with a NKK+ production: a production with real added value indeed, with new works for chamber choir plus the odd solo instrument. There are some fascinating combinations with the group of twelve to sixteen singers. The melancholy viola, the virtuoso flute, the melodious flugelhorn and the plaintive duduk spotlight the choir with unexpected timbres.

€ 23.00 / € 18.50 reduction

Thu 18 March | Grote Zaal 20:15
Fri 19 March | Grote Zaal 20:15
NEDERLANDS BLAZERS ENSEMBLE
Zeibekiko II

John Psathas music
Vangelis Karypis slagwerk
Manos Achalinotopoulos clarino

Along with John Psathas, a New Zealand composer with Greek roots, the Netherlands Wind Ensemble is presenting Zeibekiko II; a Greek music festival. Following their first collaboration in 2004, the Netherlands Wind Ensemble and John Psathas have given a new look to the programme. Zeibekiko covers 2.500 years of Greek music – ranging from music from ancient Byzantium, Taximia, traditional folk music and popular music to the very latest Greek music. The guest Greek musicians are clarino player Manos Achalinotopoulos and percussionist Vangelis Karypis.

In collaboration with: Oosterpoort (Groningen)
€ 33.00 / € 26.50 reduction

Sat 20 March | Grote Zaal 20:15 | jazz
BRAD MEHLDAU

Brad Mehldau piano

The American pianist and improviser Brad Mehldau (1970) is regarded as one of the most successful and influential representatives of modern jazz, combining melody with an unorthodox approach. Though Mehldau's instrumental improvisations are based on jazz, they show equally strong influences from the classical piano repertoire, Brazilian music and pop. Keith Jarrett's widely branched style on the legendary recording The Köln Concert was the main motivation for Mehldau to start improvising. He alternates standard works from the jazz repertoire with pop numbers by Nick Drake, The Beatles and Radiohead, often choosing unusual metres. Over the years, Mehldau has shared the stage and studio with such well-known artists as Pat Metheny, Wayne Shorter, Joshua Redman, Michael Brecker and Jimmy Cobb, and the classical vocalists Renée Fleming and Anne Sofie von Otter.

€ 28.00 / € 22.50 reduction

Sun 21 March | BAM Zaal 11:00
JOOP VAN GOOZEN
Nieuwe oogst en oude meesters

Jos Zwaanenburg organ

In this concert, organist Joop van Goozen, who has specialised in playing the Fokker organ since the nineties, is presenting a wonderful collection of old and new 31-tone music. Peter Adriaansz and René Uijlenhoet are among the composers asked to compose a new work for the Fokker organ. Besides old masters like Buxtehude, the programme includes familiar works from the regular repertoire, by Peter Schat and Henk Badings, among others. A special guest will provide Joop van Goozen with musical accompaniment in this concert.

€ 13.00 / € 10.50 reduction

Wed 24 March | Grote Zaal 20:15
SPECTRA ENSEMBLE+VOCAALLAB NEDERLAND
Three Awakenings

Annelies van Parys Three Awakenings

Spectra Ensemble
Patrizia Cavalli libretto
Caroline Petrick direction
Marit Strindlund conductor

VocaalLAB Nederland
Els Mondelaers mezzo soprano
Arnout Lems or Job Hubatka bariton
Camille Hesketh soprano
Maria de los Angeles Marques Fernandez soprano
Fanny Alofs mezzo/alto
tba bariton

Three Awakenings revolves around a woman who is tormented by a strong desire for rain and things to cool her down. The actual weather conditions, announced by a weather forecaster have a great impact on her psychological and physical condition, played by a Greek chorus in this production. Her yearning for different weather also shows many parallels to an ardent desire for love. We see the woman awaken three times, follow her condition and look forward with her to the liberating moment. The mysterious story contains many familiar elements and does not shy away from humour. Conductor Caroline Petrick sees Patrizia Cavalli's libretto as 'existential theatre'. So rather than a performance where actors give the audience a predetermined interpretation, she prefers to create one in which actors, musicians and audiences can share emotions. In this, a crucial role is played by the music of Annelies Van Parys. She will give depth to the story, break through the linearity and create a world with its own logic and perception of time.

A production by Muziektheater Transparant
€ 23.00 / € 18.50 reduction

Thu 25 March | Grote Zaal 20:15 | Donderdagavondseries
BANG ON A CAN ALL-STARS
Andriessen/Gordon/Lang/Wolfe

Louis Andriessen new work (*world premiere*)
Michael Gordon new work (*world premiere*)
David Lang new work (*world premiere*)
Julia Wolfe new work (*world premiere*)

Louis Andriessen has written a completely new work, exclusively for the New York electronic chamber music ensemble Bang on a Can All-Stars. This premiere will form the basis for a fantastic new programme that also includes new pieces by the co-founders of Bang on a Can: Michael Gordon, David Lang and Julia Wolfe. Bang On A Can All-Stars has become very well-known through the Marathon Concerts and through their performances with John Cage, Glenn Branca and Harry Partch, among others. The group is a regular guest in the Netherlands and maintains good contacts with several Dutch composers, including Louis Andriessen. The programme for this concert includes four

new works which, completely in line with the ensemble's style, will be set in a multimedia context. Bang On A Can All-Stars comprises Evan Ziporyn (clarinet & saxophone), Mark Stewart (electric guitar), Wendy Sutter (cello), Robert Black (bass), Lisa Moore (keyboards) and David Cossin (percussion).

In collaboration with: Carnegie Hall (New York)
€ 23.00 / € 18.50 reduction

Sat 27 March | Grote Zaal 20:15
SWR Sinfonieorchester+Orchester Baden-Baden und Freiburg
Schubert's Winterreise

Hans Zender Schubert's Winterreise

Sian Edwards conductor
Steve Davislim tenor

In 1993, the German conductor and composer Hans Zender composed an interpretation of Schubert's Winterreise for tenor and small orchestra. Schubert wrote the cycle of twenty-four songs to texts by Wilhelm Müller in 1827. Müller's poems, written in the first person, describe how a rejected lover chooses the path of loneliness, passing through the stages of nostalgia, bitterness and resistance. In the end, he becomes mad with despair. 'Since the invention of musical notation, a discrepancy has arisen between score and interpretation', says Zender. 'I have spent half my life trying to interpret scores as faithfully as possible, especially those of Schubert; a composer for whom I have great admiration'. The composed interpretation by Hans Zender mainly takes liberties that composers intuitively permit themselves, such as changes in tempo, transposition to other keys and playing with tonal timbres.

€ 23.00 / € 18.50 reduction

Sun 28 March | Grote Zaal 15:00
NIEUW AMSTERDAMS PEIL
Bits and Bobs van Richard Ayres

13.30 – 14:30 Introduction to the concert by Richard Ayres
15:00 – 16:00 Grote Zaal: Concert (without pauze)
15:00 – 16:30 Klankspeeltuin: Workshop for children

Manuel De Falla Concerto for harpsichord
Gerald Barry Bob
Christian Wolff Exercise 28
Gerald Barry Dido and Aeneas
Ayres No.35 (Ouverture)
Leoš Janáček Mládí

At the request of Nieuw Amsterdams Peil, Richard Ayres compiled a programme in which he puts one of his own works in perspective alongside works by composers who have influenced him. The English composer, who has lived in the Netherlands since 1986, studied with Louis Andriessen at the Royal Conservatoire in The Hague, graduating in 1992. Besides Mozart, Purcell and Rameau, Ayres also regards Luc Ferrari and Salvatore Sciarino as major influences. This concert involves some unusual

instruments, such as the theremin, the euphonium and the harpsichord. Manuel de Falla wrote the first harpsichord concerto of the twentieth century. The programme also includes works by two contemporaries of Ayres who were important to him: Christian Wolff and Gerald Barry. No. 35, by Ayres, can be regarded as an overture for an imaginary opera. In this piece, fragments of militant melodies fly around like unguided missiles. The concert is rounded off with childhood memories from Janáček.

€ 13.00 / € 10.50 reduction

Thu 01 April | Grote Zaal 20:15 | Donderdagavondserie
ENSEMBLE RESONANZ+SCHLAGQUARTETT KÖLN

Vivier/Furrer/Bartók

Claude Vivier Zipangu

Beat Furrer new work (*world premiere*) for percussion and strings (*Dutch premiere*); *Antichesis* (*Dutch premiere*)

Béla Bartók Music for strings, percussion and celesta

Beat Furrer conductor

Dirk Rothbrust percussion

Amsterdam has its Sinfonietta, and Hamburg its Ensemble Resonanz: two internationally-renowned string orchestras that take adventurous paths alongside performing the standard string orchestra repertoire. In doing so, they often work with other instrumentalists. In this case, for their first performance in the Netherlands and the Muziekgebouw aan 't IJ, Ensemble Resonanz are collaborating with the Schlagquartett Köln. The combination of strings and percussion is actually a relatively recent concept. It was only in the early twentieth century that percussion succeeded in its emancipation as a valued soloist. This was certainly due in part to Bartók's Music for strings, percussion and celeste. In his new work, Beat Furrer – known for Fama at the 2007 Holland Festival – gives a completely modern interpretation of the genre. In Furrer's Antichesis and the magnificent Zipangu by Claude Vivier, we hear Resonanz at its full ensemble strength.

In collaboration with: Köln Triennale (Cologne), Contemporary Music Festival (Huddersfield), Contemplus Festival (Prague), Musica Viva (Munich)

€ 23.00 / € 18.50 reduction

Tue 06 April | Grote Zaal 12:30

NSKA LUNCH CONCERT

free entrance

Wed 07 April | Grote Zaal 20:15

MICHAEL NYMAN BAND

De man met de camera (The man with the camera)

Opening 4th Film Museum Biennale

The 4th Filmmuseum Biennale opens with The man with the camera; the Russian film classic from 1929 by Dziga Vertov. Michael Nyman wrote new music for the film based on Vertov's original notes. The soundtrack will be performed for the first time in the Netherlands by the Michael Nyman Band. The Filmmuseum owns the world's most complete copy of the film The man with the camera, by

Dziga Vertov (1896–1954). The film is a cinematographic masterpiece that is still impressive in its amazing montage of city life in the Soviet Union in the year 1928. The British composer, musician and film maker Michael Nyman (1944) is known to the general public mainly for his soundtrack for *The Piano* by Jane Campion and for his music for the films of Peter Greenaway. The Filmmuseum Biennale runs from 7 to 11 April. With its pioneering presentations, it is the leading festival of film at the centre of the arts.

In collaboration with: Film Museum (Amsterdam)
€ 23.00 / € 18.50 reduction

Thu 08 April | Grote Zaal 20:15 | Donderdagavondseries
COLLEGIUM NOVUM ZÜRICH
Haas/Huber/Zimmermann

Georg Friedrich Haas ... und ... (Dutch premiere)
Bernd Alois Zimmermann Monologe für zwei Klaviere
Klaus Huber new work (world premiere) for ensemble and live elektronica (Dutch premiere)

Sylvain Cambreling conductor
Experimentalstudio des SWR live-electronica
Christoph Keller, Stefan Wirth piano
Michael Acker, Gregorio Karman, André Richard sounddesign

Our series of top international ensembles for new music would not be complete without the Collegium Novum Zürich. This relatively young ensemble (founded in 1993) has already accumulated an impressive number of awards. Most of the works in the repertoire have been created in direct cooperation with carefully selected composers. For example, the Collegium Novum has christened several works by Klaus Huber and Georg Friederich Haas. Haas' interest in nighttime and madness results in obsessive meandering music, that drags the listener along with it. Huber, on the other hand, is a spiritualist. Listening to his music is like a breath of fresh mountain air. *Monologe für zwei Klaviere*, by Bernd Alois Zimmermann, functions as a sort of linking element between the two sound worlds described above.

€ 23.00 / € 18.50 reduction

Fri 09 April | Grote Zaal 20:15 | piano
RALPH VAN RAAT
Rzewski

Frederic Rzewski 36 Variations on 'The People United will never be defeated!'

Ralph van Raat piano

Frederic Rzewski based his monumental series of variations on a Chilean protest song from 1973, by Sergio Ortega. The song, recorded by the folk group Quilapayín, became one of the many protest songs of the Unidad Popular political movement. Rzewski wrote his variations in 1975 as a declaration of support for the Chilean people, who were suffering heavily under the regime of General Pinochet. The work fits in the tradition of Bach's Goldberg Variations and Beethoven's Diabelli Variations. As in Bach's variations, this work is preceded and concluded with the theme; Ortega's song. It is remarkable that an ad lib improvisation has been added after the final variation. Though it

is based on the virtuoso language of nineteenth-century Romanticism, Rzewski also uses typically twentieth-century performance techniques in this work. For instance, the pianist is expected to whistle and to slam the lid of the piano shut on more than one occasion.

€ 23.00 / € 18.50 reduction

Sat 10 April | Grote Zaal 20:15

Sun 11 April | Grote Zaal 20:15

AMSTERDAM SINFONIETTA

Cantus in memoriam

Arvo Pärt Cantus in Memoriam Benjamin Britten

Dmitri Sjostakovitsj Violin Sonata for violin, string orchestra and percussion

Johann Sebastian Bach Chaconne in d, BWV 1004 (*only on April 10*)

Edward Elgar Serenade (*only on April 11*)

Benjamin Britten Variations on a theme by Frank Bridge

Candida Thompson concertmaster

Sergei Khachatryan violin

With an astounding performance of the First Violin Concerto by Shostakovich, Sergei Khachatryan won the most difficult competition in the world: the Queen Elizabeth Competition in Brussels. With Amsterdam Sinfonietta, he will be playing the Violin Sonata by Shostakovich. This sonata was partly inspired by Bach's famous Chaconne for solo violin, which is a majestic array of variations. Benjamin Britten wrote his Variations as a tribute to Frank Bridge, with whom he studied composition for ten years. After an introduction to the theme by Bridge, nine variations are presented, in which Britten uses all the possibilities of a string orchestra in order to paint a portrait of his teacher.

€ 33.00 / € 26.50 reduction

Thu 15 April | Grote Zaal 20:15

AMSTERDAM SINFONIETTA

Opening Concert YPF National Piano Competition

Arvo Pärt Cantus in Memoriam Benjamin Britten

Hans Kox Tweede concert voor piano en kamerorkest (world premiere)

Benjamin Britten Variations on a theme by Frank Bridge

Candida Thompson concertmaster

Bas Wiegers conductor (Kox)

Thomas Beijer piano

Hans Kox has written a new piano concerto especially for the opening of the fourth YPF National Piano Competition, which is modelled on the piano concertos of W.A. Mozart. Thomas Beijer, winner of the previous edition of the competition in 2007, will be the soloist in this work. The concert is rounded off by Amsterdam Sinfonietta, conducted by Candida Thompson, with *Britten's Variations on a theme by Frank Bridge*, with whom Britten studied composition for ten years. The Young Pianist Foundation (YPF), founded in 1999, fulfils an essential role in promoting talented young pianists on their way to the international concert halls.

€ 33.00 / € 26.50 reduction

Thu 22 April | Grote Zaal 20:15 | piano

URSULA OPPENS

Carter

Elliott Carter 90+; Retrouvailles: Two Diversions; Night Fantasies; Piano Sonata; Three Tributes: Matribute; Fratribute (Dutch premiere); Sistribute (Dutch premiere); Two Thoughts About the Piano: Intermittences; Catenaires

Ursula Oppens piano

Tempus fugit is a phrase you hear every so often – but not applied to Elliott Carter. On 11 December 2008, practically the whole world celebrated the hundredth birthday of the greatest living American composer. The Muziekgebouw put up a good show as well, honouring Carter's birthday with a really enjoyable three-day event. However, his piano music was not performed, which is all the more reason to look back now, along with one of his best interpreters, on his rich piano oeuvre; from the early piano sonata from 1945-1946 to the most recent Three Tributes (2007-2008), two of which – Fratribute and Sistribute – are being performed for the first time in the Netherlands. This concert is also part of the YPF piano competition.

€ 23.00 / € 18.50 reduction

Wed 28 April | Grote Zaal 20:15

DOELENKWARTET

Schnittke/Jeths/Crumb

Alfred Schnittke String Quartet no. 3

Willem Jeths String Quartet no. 3 'Intus Trepidare'

George Crumb Black Angels, Thirteen Images from the Dark Land

Frank de Groot violin

Maartje Kraan violin

Karin Dolman viola

Hans Woudenberg cello

The Doelen Quartet originated from the Rotterdam Doelen Ensemble, founded by violinist Frank de Groot and composer Peter-Jan Wagemans in order to familiarise audiences with classical music of the twentieth and twenty-first centuries. This programme includes three great composers who each reflect in their own way on a great composition from the rich string quartet repertoire. In his String Quartet no. 3, Alfred Schnittke focuses on *Grosse Fuge*, op. 133 (1825), which is one of the last great works written by Beethoven. In *Black Angels*, George Crumb alludes to the String Quartet in D, D810 (1824) '*Der Tod und das Mädchen*' by Schubert. In between Schnittke and Crumb as representatives of East and West, Willem Jeths also searches out the limits of the string quartet, thereby encountering the *Lyrical Suite* (1925-26) by Alban Berg. The internal shudders brought on by this confrontation inspired Jeths for his *Intus Trepidare*.

€ 23.00 / € 18.50 reduction

Thu 29 April | Grote Zaal 20:15 | Donderdagavondserie
TRIO ACCANTO

Hosokawa/Scelsi/Lachenmann/Rihm

Toshio Hosokawa Vertical Time Study II
Giacinto Scelsi Tre pezzi (for saxophone solo)
Helmut Lachenmann Berliner Kirschblüten
Wolfgang Rihm Gegenstück

Yukiko Sugawara piano
Christian Dierenstein percussion
Marcus Weiss saxophone

With an unusual combination of piano, saxophone and percussion, Trio Accanto has built up a unique oeuvre, in collaboration with like-minded avant-garde composers. *Vertical Time Study II*, by Toshio Hosokawa, was created in 1994; the year the German ensemble was founded. A saxophone solo by Scelsi is followed by *Berliner Kirschblüten* van Helmut Lachenmann, which was originally intended as a children's concerto. The work contrasts sharply with the dark *Gegenstück* by Wolfgang Rihm, in which the tone is set by the contrabass saxophone.

NEUE VOKALSOLISTEN STUTTGART

Nas/Walshe/Berio/Aperghis

Mayke Nas new work (*world premiere*)
Jennifer Walshe Paddy Reilly runs with the Devil
Luciano Berio A-Ronne
George Aperghis Vittriool

Sarah Sun soprano
Susanne Leitz-Lorey soprano
Truike van der Poel mezzo soprano
Daniel Gloger contratenoer
Martin Nagy tenor

Research into new sounds and vocal techniques is an important goal for Neue Vokalsolisten, as is the integration of video, electronics and visual art in their performances. Mayke Nas has written a new work for the vocal septet. One striking challenge is *Paddy Reilly runs with the Devil*, by Jennifer Walsche, based on the vocal stunts of hard rock singer David Lee Roth (Van Halen). *A-Ronne*, by Luciano Berio, was originally written as a radio documentary. Georges Aperghis based his Vittriool on texts by Adolf Wölfli.

The new work by Mayke Nas was commissioned by the Muziekgebouw aan 't IJ
€ 23.00 / € 18.50 reduction

Thu 06 May | Grote Zaal 20:15 | Donderdagavondseries
ARDITTI QUARTET+THE HILLIARD ENSEMBLE

Wolfgang Rihm - ET LUX - (*Dutch premiere*)

Irvine Arditti violin
Ashot Sarkissjan violin
Ralf Ehlers viola

Lucas Fels cello

David James countertenor

Rogers Covey-Crump tenor

Steven Harrold tenor

Gordon Jones bariton

The Arditti Quartet is an international leader in the field of twentieth-century and contemporary string quartet performance. The British group works regularly with other renowned musicians on performing new chamber music works. The Hilliard Ensemble made its name with performances of Gregorian music, but besides mediaeval and Renaissance works, the British vocal quartet also regularly performs new pieces by contemporary composers, such as Arvo Pärt, Gavin Bryars and Erkki-Sven Tüür. Wolfgang Rihm (1952) fits this list perfectly. At first sight, Rihm's work, like that of the aforementioned composers, radiates simplicity. Further inspection, however, reveals expressionist tendencies and influences from Mahler's emotionality. - ET LUX - (the title refers to a phrase from a requiem) is a new addition to the German composer's extensive oeuvre.

Commissioned by: Kölner Philharmonie (Cologne), Festival d'Automne (Paris) and Carnegie Hall (New York)

In collaboration with: Festival Early Music (Cuenca), Festspielhaus (Baden-Baden), Konzerthaus (Duisburg)

€ 28.00 / € 22.50 *reduction*

Fri 07 May | Grote Zaal 20:15 | jazz

SCLAVIS/PORTAL/DROUET/TEXIER/QUEREC

L'oeil de l'elephant

Michel Portal clarinet, bass clarinet, saxophone

Louis Sclavis clarinet, bass clarinet, soprano saxophone

Jean-Pierre Drouet percussion

Henri Texier double bass

Guy Le Querrec photography

Photographer Guy Le Querrec likes fables; the eye of the elephant as the ultimate moment at which the camera aperture opens. Every photo taken at that moment appeals to the imagination and challenges the eye. Over the past fifty years, Le Querrec's Leica has been telling imaginary world legends. Each legend is crystallised as a picture and becomes our own. Le Querrec is the griot or narrator, who projects the world on a huge white screen. At the foot of this screen, a dream quartet improvises and takes over Le Querrec's imaginary delayed perception of time. Through imploring, rhythmic and harmonic patterns, an unbroken line of tension is built up, which keeps misleading the listener with surprising transitions. The driving force is the twosome Texier and Drouet, and the wind players Sclavis and Portal provide surprises with virtuoso variations in tempi and subtle nuances in the music. The synergy thus created allows the tightly structured compositions to be presented in an airy manner. The music is interspersed with alienating, sometimes imaginary, effects. There is so much to be read in the eye of the elephant, whichever glasses you put on.

€ 23.00 / € 18.50 *reduction*

Sat 08 May | Grote Zaal 20:15

IVES ENSEMBLE

Brede rivieren, ijle populieren

Peter Adriaansz / Herman Brusselmans new work (*world premiere*)

Richard Rijnvos new work (*world premiere*)

Piet-Jan van Rossum Annette

The Ives Ensemble step fearlessly into the breach where the latest developments in contemporary music are concerned. The programme 'Brede rivieren, ijle populieren' (Wide rivers, sparse poplars) comprises Dutch premieres, with appearances from both familiar and new faces in the ensemble's repertoire. Richard Rijnvos and Peter Adriaansz have written new works on commission from the Ives Ensemble.

€ 18.00 / € 14.50 reduction

Sun 09 May | Grote Zaal 15:00

NEDERLANDS KAMERORKEST

Poulenc/Saint-Saëns

Francis Poulenc l'Histoire de Babar

Camille Saint-Saëns Carnaval des animaux

Gordan Nikolic violin

Nino Gvetadze, Mariana Izman piano

In this Mother's Day family concert, the Netherlands Chamber Orchestra paints a visual and musical picture of imaginative animal stories. Saint-Saëns wrote his Carnaval des Animaux for his best friends, whom he portrayed ironically as a varied assortment of animals, with all their likeable and not so likeable mannerisms. But neither did he spare himself. The characters and situations in this cheerful musical parade of animals are easily recognised by children. Poulenc restricted himself to just one famous animal. In the thirties, the French couple De Brunhoff wrote some stories about the little elephant Babar, who lives in the world of humans. This series rapidly gained popularity in France and abroad, and whole generations grew up with the adventures of Babar. Poulenc set the stories to music, making them into an exciting musical narration.

€ 19.00 / € 15.50 reduction / € 10.00 children

Tue 11 May | Grote Zaal 12:30

NMF LUNCH CONCERT

free entrance

Wed 12 May | Grote Zaal 20:15 | jazz

BRUSSELS JAZZ ORCHESTRA

Richard Galliano accordeon

Bert Joris, Richard Galliano arrangements

Richard Galliano began playing accordion at the tender age of four, and by the age of twelve he was regarded as a child prodigy. Galliano studied harmony, counterpoint and trombone at the

conservatoire in Nice. In 1973, he decided to move to Paris. He was the musical conductor of Claude Nougarro for seven years, during which time he also made recordings with jazz musicians like Chet Baker, Eddy Louis and Michel Portal. In the nineties, along with guitarist Philip Catherine, Galliano launched the 'new musette'. For these recordings, Galliano was awarded a Django d'Or, a prestigious Belgian jazz prize. With the Brussels Jazz Orchestra, Richard Galliano is working on a project that searches out the common ground between jazz, tango and musette.

€ 23.00 / € 18.50 reduction

Thu 13 May | Grote Zaal 20:15 | Donderdagavondserie

NIEUW ENSEMBLE

Torstensson & Henderickx

Anton Webern Fünf Stücke für Orchester, op. 10

Wim Henderickx new work (*world premiere*) (7th part 'Tantric Cycle', *world premiere*)

Klas Torstensson new violin concerto (*world premiere*)

Ed Spanjaard conductor

Jennifer Koh violin

The work of the Fleming Wim Henderickx is still practically unknown in the Netherlands, though it has had great success at many European venues in recent years. Henderickx' varied music is poetic, accessible and genuine. His new work for the Nieuw Ensemble is the final section of his seven-part 'Tantric Cycle'. The Swedish-Dutch Klas Torstensson describes the path of his new violin concerto as going 'from black and white to grey to colour – and back again'. The violin concerto-in-three-parts for the phenomenal American violinist Jennifer Koh and the Nieuw Ensemble is the central work in a 'family' of three compositions in which the main role is played by the violin. The score contains rough glissandi contrasting with lyrical passages, and monolithic blocks alongside melodies that refer to Swedish folk music.

€ 23.00 / € 18.50 reduction

Fri 14 May | Grote Zaal 20:15

RADIO KAMER FILHARMONIE

Le temps et l'écume

Régis Campo Lumen (*Dutch premiere*)

Pascal Dusapin À Quia (2002) for piano and orchestra (*Dutch premiere*)

Gérard Pesson Wunderblock (Nebenstück II) 'Tentative d'effacement

Gérard Grisey Le temps et l'écume

Brad Lubman conductor

Ian Pace piano

French modern orchestral music is often associated primarily with Olivier Messiaen, Henri Dutilleux and Pierre Boulez. The NPS is focusing attention on composers who play an equally defining role in this music. One example is Régis Campo, whose music exudes optimism and is based on the musical heritage of the Groupe des Six. His colourful composition *Lumen* is full of musical inventions. Pascal Dusapin, the only acknowledged pupil of Iannis Xenakis, emphasises the broader lines in his music. His composition *À quia* refers to mediaeval rhetoric. In *Wunderblock*, Gérard Pesson stumbles over fragments of Bruckner's sixth symphony, with an array of sighing, whistling and blown instruments.

Gérard Grisey is regarded as an exponent of spectral music because of his use of harmonics and noise. Time is an important theme in his work. The richly varied *Le temps et l'écume* (Time and foam) is a fitting end to this adventurous French evening.

€ 28.00 / € 22.50 reduction

Sat 15 May | Grote Zaal 20:15 | muziek plus

SLAGWERKGROEP DEN HAAG

Words and Beyond: Hwang Jin-Yi

Seung-Ah Oh Words and Beyond: Hwang- Jin-Yi

Margriet van Reisen mezzo soprano

Michael Schumacher dancer

Fedor Teunisse/Marcel Andriessen/Ron Colbers/Orlando Velazquez percussion

Ji-Young Chae installation/scenography

Words & Beyond: Hwang Jin-Yi is a modern music theatre production by composer Seung-Ah Oh, which takes part in a visual installation by artist Ji-Young Chae. The work is inspired by the life and poems of a leading courtesan from sixteenth-century Korea. With her sensual and flamboyant way of life, Hwang Jin-Yi slowly worked her way up from the lower classes to the world of literary aristocrats and powerful politicians. She cut herself off from her ties with normal life in order to become an enlightened thinker, who still appeals to the imagination in the twenty-first century. Singer Margriet van Reisen, dancer Michael Schumacher and four percussionists from Percussion Group The Hague portray Hwang Jin-Yi's transition and her inner conflict and feelings of despair, torment and suffering. Words and Beyond: Hwang Jin-Yi is an encounter between different art forms, in which sounds, images and slow movements come together in an almost meditative atmosphere, inspired by Korean traditions and symbolism.

Volkskrant 13/10/08: "Intriguing Asian atmosphere and extremely controlled emotions".

€ 23.00 / € 18.50 reduction

Sun 16 May | Grote Zaal 15:00

DE NEDERLANDSE BACHVERENIGING

Davidis pugna et victoria

Alessandro Scarlatti Davidis pugna et Victoria: "Dramma Sacra per musica"

Jos van Veldhoven conductor

Johannette Zomer, Maria Keohane sopraan

William Towers alto

Marcel Beekman tenor

Harry van der Kamp bass

The armies of the Israelites and the Philistines face one another in impatient desire for an end to the bloody and cruel war. Saul is afraid and fears the power of his enemy. The Philistines believe themselves invincible, as they have the giant Goliath in their midst. But God gives such great strength to the shepherd boy David that he beats Goliath with a simple sling and stone. Of the fourteen remaining oratoria by Alessandro Scarlatti, Davidis pugna et victoria is the only one in Latin. The work was only discovered in the sixties in an archive in Lyon, which probably explains why it is relatively unknown. However, the work has the qualities to be regarded as one of the best of the genre. The use

of a double choir (the Israelites versus the Philistines) is a very successful device.
€ 28.00 / € 22.50 reduction

Mon 17 May | Bimhuis | 20:30 | jazz
EVAN PARKER ELECTRO-ACOUSTIC ENSEMBLE

Break-ups

Group 1
Walter Prati live electronica / computer processing
Paul Lytton percussion / live electronica
Marco Vecchi sound processing / sound projection

Group 2
Richard Barrett/Paul Obermayer sampling keyboard / live electronica

Group 3
Joel Ryan sample & signal processing
Ichikawa Ko sho

Group 4
Barry Guy bass
Lawrence Casserley signal processing

Group 5
Evan Parker soprano saxophone / voice
Peter Evans trumpet / piccolo trumpet
Richard Barrett, Paul Obermayer sampling keyboard / live electronics

Group 6
Agusti Fernandez piano / prepared piano
Ned Rothenberg clarinet / bass clarinet
Phil Wachsmann violin / live electronica

€ 18.00 / € 16.00 reduction

Tue 18 May | Grote Zaal 20:15 | jazz
EVAN PARKER ELECTRO-ACOUSTIC ENSEMBLE

Evan Parker (1944) is a key figure in European improvised music and one of the most important and ground-breaking saxophonists since John Coltrane. With tenor sax, soprano sax and electronics, he has developed his own individual vocabulary, in which inventing new playing techniques is a mainspring. Since the sixties, he has worked with countless musicians; from like-minded avant-garde performers such as Derek Bailey and Cecil Taylor to rock adventurers like Robert Wyatt and young electronics pioneers like Squarepusher. Parker's fascination with the electronic distortion of sound is shown in his Electro-Acoustic Ensemble. The members of this ensemble have each made their own name in the international avant-garde music scene. Half of the impressive group comprises musicians who improvise on acoustic instruments, and the other half are sound artists, who use electronics to directly process the passages improvised on stage. The result is a new sort of orchestral music with a panoramic scope; layered and with infinite mutations.

€ 23.00 / € 18.50 reduction

Wed 19 May | Grote Zaal 20:15
AMSTERDAM SINFONIETTA+NIEUW ENSEMBLE
Frank Martin leeft! (Frank Martin is alive)

Frank Martin Petite Symphony concertante; Die Weise von Liebe und Tod des Cornets Christoph Rilke
Bart Visman commissioned work (*world premiere*)

Ed Spanjaard conductor
Christianne Stotijn mezzo soprano

Amsterdam Sinfonietta and the Nieuw Ensemble are joining forces to perform one of the most impressive vocal works of the twentieth century: *Die Weise von Liebe und Tod des Cornets Christoph Rilke*. Christianne Stotijn, fervent champion of Der Cornet, regards it as one of the finest pieces of music she knows. *Der Cornet*, a poem by Rilke, tells the story of a soldier looking for a way out of the madness of war. Bart Visman, who is strongly influenced by French composers of the early twentieth century, is writing a new work for the Nieuw Ensemble. The programme opens with Martin's *Petite Symphony Concertante*, which definitively confirmed the international reputation of the composer, who was born 120 years ago.

€ 33.00 / € 26.50 reduction

Thu 20 May | Grote Zaal 20:15 | Donderdagavondseries
AMSTERDAM SINFONIETTA+NIEUW ENSEMBLE
Frank Martin – Der Cornet

Frank Martin Petite Symphony concertante; Die Weise von Liebe und Tod des Cornets Christoph Rilke
Bart Visman new work (*world premiere*)

Ed Spanjaard conductor
Christianne Stotijn mezzo soprano

Amsterdam Sinfonietta and the Nieuw Ensemble are joining forces to perform one of the most impressive vocal works of the twentieth century: *Die Weise von Liebe und Tod des Cornets Christoph Rilke*. Christianne Stotijn, fervent champion of Der Cornet, regards it as one of the finest pieces of music she knows. *Der Cornet*, a poem by Rilke, tells the story of a soldier looking for a way out of the madness of war. The programme opens with Martin's *Petite Symphony Concertante*, which definitively confirmed the international reputation of the composer, who was born 120 years ago. The Nieuw Ensemble is presenting a premiere written especially for this concert by Bart Visman, whose idiom is strongly influenced by French composers of the early twentieth century.

€ 33.00 / € 26.50 reduction

Fri 21 May | Grote Zaal 20:15
COMBATTIMENTO CONSORT AMSTERDAM
Prima la musica, poi le parole

Antonio Salieri Prima la musica, poi le parole

Eva Buchmann direction

Salieri's opera buffa *Prima la musica, poi le parole* was performed in 1786 at the instigation of the Austrian emperor, during a competition between Salieri and his colleague and rival Mozart. The latter had submitted his comic opera *Der Schauspieldirektor*. Although Salieri won, he remained known merely as Mozart's rival. Nearly all Salieri's work, including this winning comic opera, was forgotten. The Combattimento Consort and conductor Eva Buchmann allow you to judge Salieri's undeservedly forgotten gem for yourself. Together, they are presenting a semi-staged performance of this cheerful opera about a composer with a facile pen, a librettist with writer's block and two argumentative prima donnas.

€ 28.00 / € 22.50 reduction

Sat 22 May | Grote Zaal 20:15

SALOME KAMMER+CAROLIN WIDMANN

Berio/Kurtág

Luciano Berio Sequenza VIII (for violin); Sequenza III (for women's voice)

György Kurtág Kafka Fragmente, op.24 (for soprano and violin)

Salomé Kammer sopraan

Carolin Widmann violin

Two special musicians with a special programme. Berio's fourteen *Sequenzas* belong to the absolute highlights of the twentieth-century repertoire. In these solo pieces, the limits of mankind, musician and instrument are explored in an inventive way. Kurtág's *Kafka Fragments* are based on forty separate fragments of text, derived from aphorisms, parables and anecdotes from Kafka's diaries and letters. After studying cello with Janos Starker, among others, and playing various major stage and film roles, Salomé Kammer decided to focus completely on her career as a singer. She excels at transforming a modern score into a theatrical performance. Along with Carolin Widmann and conductor Antoine Gindt, she is presenting a staged version of Kurtág's *Kafka Fragments*.

€ 23.00 / € 18.50 reduction

Sun 23 May | Grote Zaal 15:00

NIEUW AMSTERDAMS PEIL

Pavel Haas en de Moravische Hoogvlakte (Pavel Haas and the Moravian Planes)

Pavel Haas Suite for piano, op. 13; String Quartet no. 2, op. 7 'From the Monkey Mountains'; Suite for oboe and piano, op. 17

Pavel Haas studied composition with Janáček for a few years and is regarded as one of the main representatives of Janáček's school of composition. Besides elements from Moravian folk music, Haas often uses influences from jazz as well. He wrote his Second String Quartet three years after finishing his studies with Janáček. The name 'Monkey Mountains' is the local nickname for the Moravian highlands. At its premiere on 16 March 1926, the work was not received very well, partly due to the percussion in the final section. Fortunately, time has shown that the daring experiment in its day was not at all a bad one. Pavel Haas himself, however, did not survive to see that. After being incarcerated for three years in Theresiënstadt, where he set up a thriving musical world along with Victor Ullmann, Gideon Klein and Hans Krása, he was gassed in Auschwitz alongside many of his companions.

Parallel to the concert, workshops for children (aged 7-12) will take place in the Klankspeeltuin

(Sound Playground). The workshops focus on the music and instruments heard in the afternoon concert. The workshop will go on until 15:30. In the last quarter of an hour, the children will present their compositions to the public in the Sound Playground and the musicians of NAP will also drop by to perform a piece from the concert programme.

€ 13.00 / € 10.50 reduction

Tue 25 May | Grote Zaal 20:15

BL!NDMAN

Kwadratuur #1 / Globus

Eric Sleichim Ruisveld **James Tenney** fragment from 'Critical Band' **Steve Reich** Pendulum Music
John Cage Story **Gavin Bryars** fragment from 'Man in a Room, Gambling' **James Tenney** Having
Never Written One Single Note for Percussion **Felipe Perez Santiago** fragment from 'Infernox4'
George Crumb fragment from 'God Music' **Steve Reich** fragment from 'Proverb' **Kaija Saariaho** Trois
rivières, part 1 **George Crumb** Sarabande **Henry Purcell** fragment from 'The Queens Epicedium'
Charles Ives The Unanswered Question **Terry Riley** The Tuning Path **Mayke Nas** fragment from
'Calling' **Helmut Lachenmann** fragment from 'Pression' **Eric Sleichim** Gestimmtzeit **Eric Sleichim**
Poortenbos, part 1 **Igor Stravinsky** fragment from 'Gloria' **Eric Sleichim** fragment from 'Angel'
Thierry de Mey fragment from 'Musique de tables' **Phillip Glass** In Similar Motion **Johann Sebastian**
Bach Partita 10, BWV 768 (arr. Sleichim)

Eric Sleichim artistic direction

BL!NDMAN [sax]

Koen Maas sopraan saxophone

Roeland Vanhoorne alto saxophone

Piet Rebel tenor saxophone

Raf Minten bariton saxophone

BL!NDMAN [strings]

Pieter Jansen violin

Liesbeth Baelus violin

Kris Hellemans viola

Romek Maniewski cello

BL!NDMAN [drums]

Ward De Ketelaere percussion

Yves Goemaere percussion

Hannes Nieuwlaet percussion

Ruben Cooman percussion

BL!NDMAN [vox]

Griet de Geyter soprano

Gunther Vandeven counter tenor

Kevin Skelton tenor

Micah Kessel bass

Eric Sleichim's BL!NDMAN is not merely a modern music ensemble, but also the name of a laboratory that has housed an ongoing work process since 1988. In 2008, Sleichim founded a collective, in which the twenty-year stage experience of the original quartet [sax] is shared with the young quartets [drums] and [vox]. The young quartet [strings] comes under the educational aspect of BL!NDMAN.

Kwadratuur is situating the four BLINDMAN quartets in the space. It is the first project in a new format, in which there are analogue and digital encounters between old and new music. The audience is situated in a space defined by a large silver-coloured balloon. Resonant textures appear from nowhere and fill the space like a whirlwind. A polyphonic net is woven; from Purcell to Ives, and from Stravinsky to Glass. The enfants terribles of modern music transport you through the labyrinth of their inner world, in a poetic scream and a long history.

€ 23.00 / € 18.50 reduction

Wed 26 | Grote Zaal 20:15 | piano

THE BUGALLO-WILLIAMS PIANO DUO

Kurtág/Sciarrino/Ligeti/Lang/Nancarrow

György Kurtág Parts from Jatékók; Arr. Machaut, Frescobaldi, Purcell and J.S. Bach

Salvatore Sciarrino Sonata for Two Pianos

György Ligeti Drei Stücke für Zwei Klaviere

David Lang Gravity/After Gravity (*Dutch premiere*)

Conlon Nancarrow Five Studies for Player Piano

Helena Bugallo+Amy Williams piano

Since 1995, Helena Bugallo and Amy Williams have formed a piano duo that is valued worldwide for its inventive and challenging programmes of modern music. For their Dutch debut, the duo has compiled a programme of rarely performed pieces by the most influential composers of our time. Besides the European premiere of Gravity/After Gravity, by Bang on A Can founder David Lang, there is the piece Transcriptions from Machaut to Bach, by Kurtág, which is seldom performed. The fact that the twentieth century was a period of shifting norms and values is shown in the contemplative, slightly absurd humour of Kagel and the ever-mingling High Culture and Low Culture in the work of Andriessen. The second section of Ligeti's Drie Stücke is a Self-portrait with Reich and Riley (and Chopin gets a look in too). On first listening, the music of Ligeti and Nancarrow appears similar, although Nancarrow wrote his Studies only for pianola. Bugallo and Williams made an unparalleled transcription for two pianos of some of the forty-five Pianola Etudes by Nancarrow.

€ 23.00 / € 18.50 reduction

Thu 27 | Grote Zaal 20:15

GYÖRGY LIGETI ACADEMY

Final Concert György Ligeti Academy

The György Ligeti Academy is a collaborative project by the conservatories of Amsterdam and The Hague and AskolSchönberg. In it, the music students gain knowledge and experience of performing twentieth and twenty-first-century music through workshops and masterclasses, under the guidance of musicians from AskolSchönberg, composers and conductors. On 27 May, the György Ligeti Academy season is rounded off by a dazzling final concert. Besides works by composers with whom AskolSchönberg is closely associated, the programme will also include compositions by the students themselves.

Prices tba

Fri 28 | Grote Zaal 20:15
NEDERLANDS KAMERKOOR
El sol del sur

Claude Debussy Trois chansons de Charles d'Orléans
Mario Castelnuovo-Tedesco Romancero Gitano, op. 152
Francis Poulenc Sept chansons
Ildebrando Pizzetti Due composizioni corali
Joost Kleppe Commision work
Heitor Villa-Lobos Bachianas Brasileiras no. 5 (arr. Bob Zimmerman)

Peter Dijkstra conductor
Izhar Elias guitar

The sun breaks through in the repertoire of the Netherlands Chamber Choir in collaboration with the classically trained guitarist Izhar Elias. The programme *El sol del sur*, compiled by conductor Peter Dijkstra, resounds with the light, warmth and festive joy of summertime. The choir chose to perform the well-known *Bachianas Brasileiras no. 5*, by the Brazilian legend Heitor Villa-Lobos, in an arrangement for soprano, choir and guitar by Bob Zimmerman, permanent arranger with the Metropole Orchestra. Texts by the Portuguese poet Fernando Pessoa form the basis of a new composition by Joost Kleppe. The programme is rounded off with temperamental pieces by the French composers Claude Debussy and Francis Poulenc and the Italians Mario Castelnuovo-Tedesco and Ildebrando Pizzetti.
€ 23.00 / € 18.50 reduction

Sat 29 | Grote Zaal 15:00
IJ-SALON

The little tailor meets the ork (family concert)
(De kleine kleermaker ontmoet de ork (familieconcert))

Remko Vrijdag narrator
Alexander Kerr violin
Jeroen Bal piano

Actor Remko Vrijdag, known for his appearances in the Dutch TV series *Vliegende Panters* and *Klokhuis*, takes us through this musical afternoon filled with fun and exciting music for young and old. Former concertmaster Alex Kerr will come over from the US especially for this concert. And pianist Jeroen Bal can't wait to get started.
€ 18.00 / € 14.50 reduction / € 5.00 children

Sun 30 | BAM Zaal 11:00
HUYGENS-FOKKER ENSEMBLE

Micronaliteiten

In this concert, the Fokker organ will make up part of an ensemble of seven musicians. Existing compositions and amazing arrangements will be performed alongside new works, in which composed music is often combined with improvisation. The ensemble comprises the Fokker organ, archiphone, master keyboards, 31-tone guitar, viola, saxophone and flute. The ensemble revolves around the Fokker organ, with specialists in the field of microtonal music, which searches out the borders of

colourful 31-tone music.

€ 13.00 / € 10.50 reduction

Sun 30 | Grote Zaal 15:00 | chamber orchestras

Mon 31 | Grote Zaal 20:15 | chamber orchestras

NEDERLANDS KAMERORKEST

Martinu

Bohuslav Martinu Partita; Serenade I; Serenade IV; Nonetto; Three Madrigals; Serenade for chamber orchestra

Gordan Nikolic violin

Liza Ferschtman violin

Richard Wolfe viola

Hans Eijsackers piano

28 August 2009 marks the fiftieth anniversary of the death of the Czech composer Bohuslav Martinu. The Netherlands Chamber Orchestra therefore decided to dedicate a whole concert to this fascinating composer. Along with Janáček, Martinu is one of the most important Czech composers of the twentieth century. Martinu's compositions are filled with influences from a range of styles and genres, with which he kept on refreshing his own musical idiom. His earliest work is still in the Romantic style, but later he became more attracted to Expressionism and Neo-classicism. But there are also traces of jazz and of his love for Czech folk music. His extensive oeuvre consists of over four hundred compositions, a large number of which are written for orchestra. The Netherlands Chamber Orchestra are presenting a selection from this rich source in their homage to Bohuslav Martinu.

€ 37.50 / € 30.00 reduction