

IAML  IMS  
Amsterdam 2009

Annual Conference  
5-10 July 2009



## Opening ceremony IAML-IMS Conference 2009

Sunday 5 July 2009, 18.30,  
Conservatorium, Bernard Haitink Zaal

### Eric Vloeimans' Fugimundi

Welcome words by

**Frits Zwart**, chair of the Organizing Committee IAML Amsterdam 2009,

**Hans van Beers**, director of the Conservatorium van Amsterdam

**Hans van Velzen**, director of the Openbare Bibliotheek Amsterdam

### Eric Vloeimans' Fugimundi

Welcome words by

**Gert Floor**, chair of the Nederlandse Vereniging van Muziekbibliotheken NVMB,  
the Dutch branche of IAML

**Martie Severt**, president of the International Association of Music Libraries and  
Documentation Centres IAML

**Tilman Seebass**, president of the International Musicological Society IMS

### Eric Vloeimans' Fugimundi

### Eric Vloeimans' Fugimundi

Eric Vloeimans	trumpet
Gulli Gudmundsson	bass
Harmen Fraanje	piano

'Dutch trumpet player Eric Vloeimans (1963) is regarded as one of Europe's best performers with an extraordinary talent for playing original music with outstanding quality. Vloeimans prefers recording original compositions on his many award winning cd's, however he can often be heard performing a wide variety of tunes. As a composer he does not feel restricted to one particular style, and he has managed to create an evocative, harmonic language of his own. His writing is fresh and creative, yet not without feeling and respect for tradition. Eric Vloeimans is unique among many of Holland's top international jazz artists in that he does not shy away from playing beautifully. He is a rare musician that has mastered the complete range of the trumpet, from the energy laden high notes to the soft, velvety, almost wooden sounds.

The talent and the expressive power of Eric Vloeimans' music have been honoured by his winning the Dutch Edison Award four times, the Elly Ameling Prize of the City of Rotterdam, the Boy Edgar Award and the prestigious Bird Award at the North Sea Jazz Festival.'



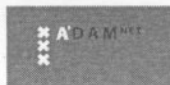
Opening ceremony  
1997-1998 Conference 2009

Reception in restaurant La Place, Openbare Bibliotheek

The performance of Eric Vloeimans' Fugimundi  
is hosted by Codarts, University for the Arts,  
Rotterdam



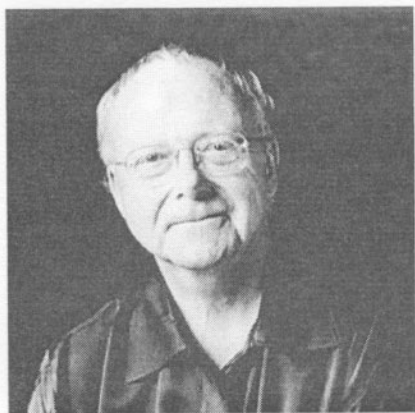
The reception is organized with a grant from A'damnet,  
the Amsterdam library network



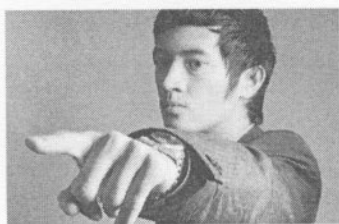




Concert of music around  
Louis Andriessen



Tuesday 2 July  
19.30  
Orchestre de la  
Salle de la  
Cité des Sciences



## Concert of music around Louis Andriessen

Tuesday 7 July 2009, 20.30,  
Muziekgebouw aan 't IJ

**Orkest De Volharding,**  
conducted by **Jussi Jaatinen**

**Cristina Zavalloni,** mezzo soprano

## Programme

**LOUIS ANDRIESEN** (The Netherlands, 1939)  
**Christiaan Andriessens uitzicht op de Amstel** (2009)  
version Orkest De Volharding by Anthony Fiumara

**JOEY ROUKENS** (The Netherlands, 1982)  
**Shifting lines, shifting colors** (2003)

Speech by Job Cohen, major of Amsterdam

**LOUIS ANDRIESEN**  
**M is for Man, Music, Mozart** (1991)  
with film by Peter Greenaway,  
Texts by Peter Greenaway, Louis Andriessen and Jeroen van der Linden

**LOUIS ANDRIESEN**  
**Y después** (1983)  
Text by Federico Garcia Lorca (from Poema del Cante Jondo)



## Biographies and Program notes

### Louis Andriessen

Louis Andriessen is the leading composer working in the Netherlands today, and is a central figure on the international new music scene. His music is distinctly his own, and spans many genres. Born into a musical family in Utrecht in 1939, his father Hendrik was a composer and organist at the local cathedral, his uncle Willem was a pianist, and his older brother Juriaan a composer of film music. Andriessen first studied with his father, continued later at The Hague Conservatory, then traveled to Milan and Berlin for studies with Luciano Berio in the 1960s. He passed through the boundaries of serialism and the experimental avant-garde; developed a style inspired by Stravinsky, Ives, jazz, Bach, and bebop; created his own kind of minimalism; and basically scorned the classical music establishment. In the 1970s he became politically active and was part of a group that demonstrated at Amsterdam's Concertgebouw against its orchestra's lack of enthusiasm for living composers. A self-described anarchist, he wanted to erase the line between high and low culture, and vowed never to write for traditional symphonic orchestras, describing them as "only important for capitalists and record companies." He has since composed only for specialized ensembles with an eclectic lineup of acoustic and electronic instruments, and his works are frequently dominated by potent wind, brass, and percussion sections, pianos, electric guitars, synthesizers, and a notably rhythmic energy.

### Louis Andriessen: Christiaan Andriessens uitzicht op de Amstel

[Christiaan Andriessen's View On the River Amstel]

Christiaan Andriessen (1775-1846, no genealogic line to Louis) was the son of an Amsterdam painter of wallpaper and decorative work. Although he also produced paintings, he was later to become known principally for his 'journaal': between 1805 and 1808 he kept a diary in which he entered sketches on an almost daily basis. His main subjects were family and friends, political events and his impressions of Amsterdam's street life. Many of these drawings are accompanied by written observations.

One of these colored drawings is the view on the river Amstel, close to Louis Andriessen's own view from his house, on which the composer based this piece. In the drawing one sees the river with a few sailing boats and the other quayside with trees and houses. In the foreground you can see a churchgoing couple, a pregnant girl and two donkeys. Based on Christiaan's written observation, Louis Andriessen put the following motto in his score:

de zon aan de overkant  
het stille water  
de twee boten, ook stil  
"geen trouwer kerkgangers"  
de twee ezeltjes  
het mooie, zwangere meisje  
"elle me plait"

the sun on the other side  
the still water  
the two boats, also still  
"no churchgoers more faithful"  
the two donkeys  
the beautiful, pregnant girl  
"elle me plait"

In *Christiaan Andriessen's View On the River Amstel*, originally written for ensemble De Erepijls, these elements all appear in the music. You hear the rippling water in piano, a coral for the churchgoers, and the donkeys are represented by the sound of their hoofs (and with a Mendelssohn quote). A keyboard solo with a piece by Scarlatti (with some minor but important changes) refers to the early 1800s. The appearance of the girl (in the flute) is "more Catherine Deneuve than a simple Amsterdam girl", according to the composer.

### **Joey Roukens**

Joey Roukens was born in Schiedam, the Netherlands, in 1982. He studied composition with Klaas de Vries at the Rotterdam Conservatory and psychology at Leiden University. Roukens also studied piano privately with Ton Hartsuiker. His works have been performed by major ensembles and soloists in the Netherlands, such as the Netherlands Philharmonic Orchestra, the Radio Kamer Filharmonie, the Nieuw Ensemble, Orkest De Volharding, the Aurelia Saxophone Quartet, Janine Jansen and Ralph van Raat.

His output includes orchestral works, ensemble works, chamber music and solo instrumental works. In his music Roukens strives to move away from modernist ways of thinking in search for a more eclectic and more direct idiom, without reverting to some naive neo-style. In doing so, the composer doesn't shy away from the use of triads, tonal or diatonic harmonies, a regular rhythmic pulse, directness of expression, simplicity, references to popular music and vernacular culture, 'stealing' from the musical heritage of the past and the odd trivial turn. Consequently, in most of his works, Roukens seeks to organically integrate elements from highly diverse influences and aesthetics - including the rhythmic energy of early Stravinsky, the late-Romanticism of Mahler and Sibelius, the ethereal qualities of Debussy, Ravel and Takemitsu, American mavericks like Ives and Nancarrow, post-minimalism (John Adams), but also certain kinds of pop music and jazz. Not because Roukens cannot choose, but because he feels they are all part of the musical air he breathes. For a long time, Roukens has also been active in pop music.

### **Joey Roukens: Shifting Lines, Shifting Colors (Fantasy In Two Parts)**

"In *Shifting Lines, Shifting Colors* (2003) I've tried to break with the loud, concrete pieces with which Orkest De Volharding is often associated", says composer Joey Roukens (1982). "The title refers to two important aspects of the piece. First, it is a composition of *lines*, not so much a composition of blocks. Second, the ensemble is not used as one distinctive color, but as a *scala* of colors, shifting into each other. While composing the work, I had the image in mind of a long and winding tube. When one follows this tube from beginning until end, one sees its color changing constantly. Sometimes these color changes happen gradual and subtle; sometimes they are abrupt. Translated into music this image leads to an organic *stream*, transforming in time. The two parts of *Shifting Lines* are two different approaches of the same idea. In the first part, the musical stream is 'born' out of a single tone (the tone A). It is brought into movement by very soft, slowly moving lines. Through carillon-like sounds and dissonant, expressive choral-like music the stream develops into an imaginary folk song. This only lasts for a sort while, after which the piano dives into the deep. The first part ends with a reminiscence of what sounded before. In the second part the stream is mainly thrust forward by rapid and winding chromatic lines, sometimes accompanied by short choral patches, related to the material of the first part. Suddenly the 'past' interweaves with the stream: a Beethovenian geste in the piano, Gregorian chant (for example the *Dies Irae*), a patch of Bach and, most prominent, a brass choral in early Baroque style. For a moment only, despite the chromatic disturbances in piccolo and piano, that choral

threatens to take control. But eventually this is not happening: the chromatic lines return and bring the music to a climax. A final reflective choral (the only one in this section that gets the opportunity to develop) concludes the piece."

### **Louis Andriessen: M is for Man, Music, Mozart**

Scored for the typically astringent De Volharding instrumentation of winds (including three saxophones), brass, piano, and double bass, *M is for Man, Music, Mozart* might seem simple, but it is really a remarkable stylistic synthesis that Andriessen is uniquely capable of achieving. Cristina Zavalloni's direct delivery, *legato* and *senza vibrato sempre*, brings with it echoes of the cabaret, specifically composers like Weill and Milhaud, who also delighted in blurring the boundary between popular and classical music. The hauntingly tender saxophone melodies in *Vesalius* and *Instrumental II* explicitly recall Milhaud's *Creation du Monde*, a fitting reference for a film about creation. More literal musical quotations appear in *Instrumental I*, where two Mozart piano sonatas (K.310 and K.545) are transformed by their dry, biting, Stravinskian context. Indeed, it is always Stravinsky who tempers the stylistic brew and makes it cohere even when Mozart comes very close to pop music, as in the boogie-woogie ostinato of *Instrumental III* or the wailing saxes and brass that remind us of Andriessen's love for big-band swing. Andriessen does not deny his debt to Stravinsky: "He is in my heart and my consciousness so strongly all the time. Harmony, ostinatos, ideas about cross rhythms, ambiguity about who is on the beat and who is on the syncopation there are all kinds of tricks I learned from Stravinsky." But Andriessen's identification with Stravinsky extends beyond musical technique to a conception of the composer as a skilled, objective craftsman, not a vessel for personal emotion. "I'm not interested in expressing myself. I'm only interested in writing the right notes. I need to have emotional experiences to become a better person, but I never like to express myself when I write music." So is Andriessen merely a cabinet maker, as Stravinsky, tongue in cheek, once claimed to be? "No, I make it a little bit more complex, because I think there should be something wrong with the cabinet, something unresolved. Like the French poet Valéry said 'What is finished is not made.' That's very important. All these other composers want to solve problems. I want to pose problems, not solve them." (text by Robert Schwarz)

### **The Alphabet Song**

Text by Louis Andriessen and Jeroen van der Linden

A is for Adam and  
E is for Eve.  
B is for bile, blood and bones.  
C is for conception, chromosomes and clones.  
D is for Devil.  
F is for fertility and Venus' fur.  
G is for gems and growth and genius.  
H is for hysteria.  
I is for intercourse.  
J is for justine or the misfortunes of virtue.  
K is for Kalium, or potassium, if you like.  
L is for lust, and lightning...

### **The Vesalius Song**

*Text by Peter Greenaway*

A phenomenon oiled by blood,  
made of unequal parts like a Cellini  
saltcellar.  
A little gold and a little charcoal.  
A little bone, a little wax.  
A little alcohol, a little horror and a little gum.  
A little ivory,  
A little sulfur,  
A little damp dust,  
A sluice of fluids.  
Twenty-four pulleys, one hundred counterweights,  
two lenses, dark shadows,  
swivels, a syringe,  
chords,  
strings,  
sins,  
shit,  
teeth,  
nails  
and various random involuntary motions.

### **The Schultz Song**

*Text by Peter Greenaway*

A trembling and some laughter  
a squirt of pee,  
a spit,  
whispers of the heart,  
a smell,  
the drift to sleep,  
pursuit by Gods,  
exposure of the bum,  
mathematics,  
leaving slowly,  
sucking in cold air round a warm tongue,  
ennui synchronized to the pulse,  
reports from a coiled trachea,  
It is only irregular clocks...

### **The Eisenstein Song**

*Text by Peter Greenaway*

A man bringing himself,  
melody and mathematics into perfect and enviable  
proportions  
only more so,  
much more so.

**Louis Andriessen: Y después**

Louis Andriessen wrote *Y después*, a setting of a poem by Federico García Lorca, in 1983. Several different impulses gave rise to the song. Initially, a request for a song from the Dutch-Chilean group Amancay, which first prompted the composer to start work on Lorca's text. Secondly, a request from the Festival l'Unita for a song to be performed at a concert in the Netherlands to mark the tenth anniversary of the coup against Salvador Allende. And finally, the death of the composer's brother-in-law, the Spanish scholar and man of letters Daniël de Lange, after which the song was completed in a single day. The piece has the character of an In Memoriam.

**Y después**

Los laberintos  
Que crea el tiempo  
Se desvanecen  
(solo queda el desierto)  
El corazón  
Fuente del deseo  
Se desvanece  
Solo queda el desierto  
La ilusión de la aurora  
Y los besos  
Se desvanecen  
Solo queda  
El desierto  
Un ondulado  
Desierto

**And Then**

The labyrinths  
which create time  
fade away  
(only the desert remains)  
the heart  
spring of desire  
fades away  
(only the desert remains)  
the illusion of dawn  
and the kisses  
fade away  
only the  
desert remains  
an undulating  
desert

**Cristina Zavalloni** (1973), was born in Bologna, Italy. Taking advantage of her strong background in jazz, she went on to expand her studies in belcanto and in composition at the G.B. Martini Conservatory in Bologna. She also studied classical and modern dance for several years. Her multidimensional skills enable her to perform both jazz and classical music. Primarily devoted to contemporary music, Zavalloni collaborates closely with Dutch composer Louis Andriessen, who wrote several works for her, including *Passeggiata in tram per l'America e ritorno*, *La Passione*, *Inanna*, *Letter from Cathy*, *Racconto dall'Inferno*, and the leading role (Dante) in his latest opera, *La Commedia* (Amsterdam 2008).

[www.cristinazavalloni.it](http://www.cristinazavalloni.it)

**Orkest De Volharding** (Perseverance Orchestra) is a Dutch music ensemble, founded in 1972 by Louis Andriessen and saxophonist Willem Breuker, named after the eponymous Andriessen work. The line up for the original concert, on May 12, 1972, was three each of trumpets, saxes and trombones, plus Andriessen on the piano. After that the standard line was established with the addition of flute, horn and bass (although for a period 2 clarinets were added as well).

Originally conceived as a street band with a political agenda, the group has gradually evolved into a more conventional contemporary music ensemble, adding a conductor in the 1990's. Andriessen wrote a number of works for the group before leaving in the late '70's.

[www.volharding.com](http://www.volharding.com)

**Jussi Jaatinen** (1974) was born in Espoo, Finland. He studied violin and music-theory in the Sibelius-Academy in Helsinki. In 1998 he moved to the Netherlands to study orchestral conducting in the Rotterdam Conservatorium under direction of Jurjen Hempel and Ernst van Tiel. He completed his diploma in 2002 with outstanding result. He studied further in the Royal Conservatorium of The Hague, and in the South-Netherlands College for Music under direction of Jac van Steen.

In the last two years he has been regularly conducting ensembles and orchestras as, among others, the Asko|Schönberg, Arnhem Philharmonic Orchestra, Istanbul Symphony Orchestra, Gaida Ensemble (Vilnius) and Orkest De Volharding

[www.jussiJaatinen.com](http://www.jussiJaatinen.com)



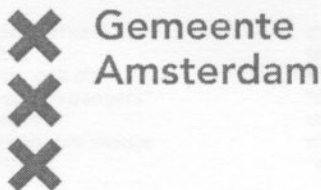
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Drinks after the concert are sponsored by



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'Doost' [Beloved] by Qamar Dagar

## Concert 'East-West relations'

Thursday 9 July 2009, 18.15,  
Conservatorium, Bernard Haitink Zaal

**Nederlands Kamerkoor**  
conducted by **Klaas Stok**

Helena van Heel, soprano solo  
Albert van Ommen, tenor solo  
Hans Eijsackers and Sepp Grotenhuis, piano  
Paula Brouwer and Reinhard Wilkens, percussion

## Programme

**TON DE LEEUW** (The Netherlands, 1926-1996)

**Car nos vignes sont en fleur** (1981)

Text from *Song of Songs*

The text of *Car nos vignes sont en fleur* for twelve voices tells of a bride who goes in search of her beloved. The piece was written in 1981 for Radio France's Atelier Vocal. It is the first part of a trilogy based on biblical texts, the other two being *And they shall reign forever* for mezzo-soprano and small instrumental ensemble (1981) and *Invocations* for mezzo-soprano, choir and instrumental ensemble (1983).

**ROKUS DE GROOT** (The Netherlands, 1947)

**Bee Bade Mast! - Drunk without wine!** (2009)

Texts in English by Omar Khayyâm/Edward FitzGerald; Persian by Jalâl ad-Dîn Rûmî  
Commissioned by Nederlands Fonds voor Podiumkunsten+

*Bee bade mast! - Drunk without wine!* offers a counterpoint between, on the one hand, linear music on Omar Khayyâm/Edward FitzGerald's *Rubâiyât* about the drunkenness of wine to temporarily forget the fate of one's life on earth, and, on the other hand, incidental music on Jalâl ad-Dîn Rûmî's quatrains about the drunkenness of love to always forget oneself in favour of the Beloved.

**KAMBIZ ROSHANRAVAN** (Iran, 1949)

**Asrâr-e-Azal** (Secrets of Pre-Eternity, 2009)

Text in Farsi based on poems by Omar Khayyâm  
Commissioned by the Nederlands Kamerkoor

*Asrâr-e-Azal* for a cappella choir based on Omar Khayyâm's poems is in some aspects different from other pieces written for choir. The music is based on Iranian traditional music. Tetrachords, microtones (specific intervals only to be found in Iranian music) and *tahrir* (a kind of vocal ornamentation somewhat similar to yodel) are some of the aspects that are used in this piece. In addition the music is performed freely without any bar lines and specific tempo, in which respect it can be compared somewhat with medieval and renaissance choir music.

**LEX VAN DELDEN** (The Netherlands, 1919-1988)

**Rubâiyât** (1948)

English translation by Edward FitzGerald after the original Persian text by Omar Khayyâm  
Commissioned by the Nederlands Kamerkoor  
Awarded the Music Prize of the City of Amsterdam in 1948

In his *Rubâiyât*, for soprano and tenor solo, mixed choir, two piano's and percussion, Lex van Delden follows the narrative of Edward FitzGerald's collection, highlighting as the central theme 'Live life fully this moment, because it is so short'. The composition as a whole moves between the elated music to 'Awake!' and the subdued tones to 'gone', the first and last words of the text. This tension can also be heard on a smaller scale, e.g. in the setting of the line 'The Bird of Time has but a little way to fly', as the fundamental pitch is suddenly lowered by a minor second. The words 'Wilderness is Paradise enow' are enhanced by an intimate music, as if the sound is in search of the inaudible. Different from the words, the music does not end with 'gone', but with the same loud chord in the pianos with which these instruments opened the piece, suggesting a new cycle of 'Awake! - gone'.



## Biographies

**Ton de Leeuw** (1926-1996) is regarded as one of the most important post-war composers of The Netherlands.

In 1949, after some years of composition lessons with the Dutch composer Henk Badings, he went to Paris to study with Olivier Messiaen (analysis) and Thomas de Hartmann (orchestration). His early interest in non-Western music brought him to Jaap Kunst (University of Amsterdam and Tropical Museum, 1950-1954).

Up to 1959 he was music director at the Dutch Radio Union. After that he was head of the composition department at the Sweelinck Conservatory in Amsterdam, later serving as director and head of the electronic studio. Additionally, up to 1984 he worked as an assistant professor at the Musicology department of the University of Amsterdam. From 1958 up to 1976 he gave many radio lectures about contemporary and non-Western music. In 1961 Ton de Leeuw was commissioned by the Dutch government to travel to India in order to study the possibilities of interaction between Western and Indian art music traditions. Since the 1970's his work abroad expanded. He regularly gave workshops (among other countries in France and Bulgaria) and he was invited to several European cities, and to the United States at the universities of Columbia, Cornell, Iowa City, Berkeley, and Mills College. In Asia he worked in Tokyo, Jakarta, Surakarta, Manila, Teheran, Shiraz, Hong Kong and in Sydney, Australia.

**Rokus de Groot** (1947) is involved, as a musicologist and composer, in intercultural performance studies and practices. He has published on Edward Said and counterpoint, on the reception of Rabindranath Tagore in the Netherlands, as well as on music and religion, and on contemporary aesthetics and techniques of composition. With artists of different cultural backgrounds, he has composed, in a process of mutual learning, danced music theatre like *Layla and Majnun, a composition about the night* (Amsterdam, 2006) and *The love and life of Mirabai* (New Delhi, 6th Indian-European summit, 2005). He holds the chair of musicology at the University of Amsterdam.

**Kambiz Roshanravan** (1949) graduated at the National Conservatory of Music in Iran, and continued his studies at Teheran University College of Fine Arts, the University of Southern California and the American University of Hawaii.

He has written compositions for children and young adults, chamber and symphonic music, folk and traditionally based music for various ensembles, as well as film scores and music for educational purposes. In his orchestrations, he combines Iranian traditional instruments and styles with Western instruments and techniques. His music has been widely performed in Iran and around the world in Germany, China, Japan, England, United States, Canada, Switzerland and Austria. He is the writer of many articles and books on music, among which "Instrumentation and Orchestration of Iranian Music". Kambiz Roshanravan gives also lectures on music. He received many prizes and also the First Grade Artistic Certificate from the Ministry of Culture and Islamic Guidance.

**Lex van Delden** (1919-1988) began piano lessons at an early age and started composing (self taught) at the age of eleven. Despite his artistic interests he became a medical student at the University of Amsterdam. In World War II however he, being a Jew, was forced to interrupt his studies. He joined the underground students' resistance movement and after the war was commended for his bravery. Between 1947 and 1982 he was a music critic. His social commitment was equally borne out by his readiness to hold several administrative posts, including the presidency of the Society of Dutch Composers (GeNeCo) and the chairmanship of the Performing Right Organization



(BUMA/STEMRA). He also was a member of the Board of the International Society for Contemporary Music (ISCM) as well as of the Dutch Committee of the International Music Council (UNESCO). While still a student, he made his debut as a composer in 1939. The first of his works to attract wide attention was *Rubâliyât*. Throughout the fifties and sixties Lex van Delden became one of the most widely heard Dutch composers of his generation. His compositions form an expression of his deeply felt social concern.

The **Nederlands Kamerkoor** is regarded as one of the best vocal ensembles in the world. It is an independent professional ensemble which concentrates on a cappella repertoire from the early Middle Ages until the present day.

The Nederlands Kamerkoor works with conductors specialized in different periods of music.

Every year the Nederlands Kamerkoor presents its own series of concert programs in the Netherlands, and in addition performs both at home and abroad with orchestras and ensembles such as the Nieuw Ensemble, ASKO|Schönberg, the Royal Concertgebouw Orchestra, the Rotterdam Philharmonic Orchestra and the Orchestra of the 18<sup>th</sup> Century. Since its foundation many composers have written for the Nederlands Kamerkoor, among whom Frank Martin, Francis Poulenc, Rudolf Escher, Ton de Leeuw, Harrison Birtwistle, Mauricio Kagel, John Tavener and James MacMillan.

Members of the Nederlands Kamerkoor

#### **Sopranos**

Barbara Borden  
Helena van Heel  
Caroline de Jongh  
Annet Lans  
Margriet Stok  
Tannie Willemstijn

#### **Altos**

Marleene Goldstein  
Dorien Lievers  
Åsa Olsson  
Kathrin Pfeiffer  
Karin van der Poel  
Nine van Strien

#### **Tenors**

Alberto ter Doest  
Steven van Gils  
Marc van Heteren  
Mattijs Hoogendijk  
Falco van Loon  
Albert van Ommen

#### **Basses**

Nicolas Boulanger  
Florian Just  
Kees Jan de Koning  
Gilad Nezer  
Hugo Oliveira  
Jasper Scheweppe

**Klaas Stok** is Choirmaster of the Nederlands Kamerkoor (NKK). In this capacity he is responsible for monitoring and maintaining the overall quality of the choir, as well as being the choir's main répétiteur. He has also conducted various NKK concert series of choral music from the 16th century until the present day, including world premières of works by Hans Kox, Mauricio Kagel and Giya Kancheli. He has conducted concerts of the choir in e.g. Marseille, Budapest, Monte Carlo and Fribourg, and together they have made CD recordings of works by Kagel, Kancheli and Jan Vriend.

Klaas Stok has also conducted many other choirs and ensembles, including Capella Frisiae, Musica Treize (Marseille), the Irish National Chamber Choir, Consensus Vocalis and Capella Isalana. Together with Philippe Herreweghe, and in collaboration with the Flemish conservatoires and the Royal Flemish Philharmonic in Antwerp, he was co-founder of the "Kooracademie" (Choral Academy). As an organist he has won various major prizes at national and international competitions in improvisation and interpretation, and has given organ concerts both at home and abroad. He has made recordings for radio, TV and CD.

## Ton de Leeuw - Car nos vignes sont en fleur

1

Sur ma couche, dans la nuit, j'ai cherché celui que mon coeur aime.

2

Je l'ai cherché et ne l'ai pas trouvé.

3

Alors j'ai résolu de me lever, de faire le tour de la ville. Dans les rues et sur les places je chercherai celui que mon coeur aime.

4

a) Mon bien-aimé est blanc et vermeil, on le distingue entre mille. Sa tête est comme de l'or pur, sa chevelure est souple comme le palmier. Ses yeux sont comme des colombes sur les bords d'un ruisseau, ses joues sont comme un parterre embaumé. Ses lèvres sont des lis d'où découle la myrrhe. Ses mains sont des anneaux d'or, incrusté de rubis. Sa bouche respire la douceur, il est superbe comme le cèdres.

b) A travers ton voile tes yeux brillent pareils à ceux d'une colombe. Tes cheveux sont comme un troupeau de chèvres suspendus aux flancs de la montagne. Tes lèvres sont comme un ruban écarlate et ta bouche respire le charme.

A travers ton voile ta joue ressemble à une moitié de grenade.

Ton cou est comme la tour de David, tous les boucliers y sont suspendus, et tes deux seins sont pareils à deux faons. Comme les jumeaux d'une gazelle.

Oh, mon amie tu es toute belle, aucune tache ne dépare ta beauté.

5

Car voici, l'hiver est passé. La pluie a cessé, elle s'en est allée, les fleurs paraissent sur la terre. Le temps de chanter est arrivé.

Le roucoulement de la tourterelle se fait entendre. Déjà mûrissent les premiers fruits de figuier, et la vigne en fleurs exhale son parfum.

Lève toi, mon amie, lève toi et viens, ma belle. Oh ma colombe, toi qui te caches dans les fentes du rocher.

Fais moi voir ton visage, entendre ta voix, o toi, oh toi dont la voix est si douce. Mets-moi, comme un sceau sur ton coeur.

6

J'ai rencontré les gardes qui font leur ronde dans la ville: Avez-vous vu celui que j'aime? A peine les avais-je dépassés, que je trouvai celui que mon coeur aime.

Je l'ai saisi, et je ne l'ai point lâché avant de l'avoir introduit dans la chambre de ma mère.

7

Mets-moi comme un sceau sur ton coeur, comme un sceau sur ton bras, car l'amour est fort comme la mort, la passion est indomptable comme le séjour des morts. Ses flammes sont des flammes de feu, le feu dévorant de l'Éternel. Des torrents d'eau ne sauraient éteindre l'amour, le feu dévorant de l'amour.

*English translation from King James Version*

1  
By night on my bed I sought him whom my soul loveth:

2  
I sought him, but I found him not.

3  
I will rise now, and go about the city in the streets, and in the broad ways I will seek him whom my soul loveth

4  
a) My beloved is white and ruddy, the chiefest among ten thousand.  
His head is as the most fine gold, his locks are bushy, and black as a raven.  
His eyes are as the eyes of doves by the rivers of waters, washed with milk, and fitly set.  
His cheeks are as a bed of spices, as sweet flowers: his lips like lillies, dropping sweet smelling myrrh. His hands are as gold rings set with the beryl His mouth is most sweet: yea, he is altogether lovely.

b) thou hast doves' eyes within thy locks: thy hair is as a flock of goats, that appear from mount Gilead. Thy lips are like a thread of scarlet, and thy speech is comely: thy temples are like a piece of a pomegranate within thy locks.  
Thy neck is like the tower of David builded for an armoury, whereon there hang a thousand bucklers, all shields of mighty men. Thy two breasts are like two young roes that are twins, which feed among the lillies.  
Thou art all fair, my love; there is no spot in thee.

5  
For, lo, the winter is past, the rain is over and gone;  
The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land; The fig tree putteth forth her green figs, and the vines with the tender grape give a good smell. Arise, my love, my fair one, and come away. O my dove, that art in the clefts of the rock, in the secret places of the stairs, let me see thy countenance, let me hear thy voice; for sweet is thy voice,  
Set me as a seal upon thine heart

6  
The watchmen that go about the city found me: to whom I said, Saw ye him whom my soul loveth?  
It was but a little that I passed from them, but I found him whom my soul loveth: I held him, and would not let him go, until I had brought him into my mother's house, and into the chamber of her that conceived me.

7  
Set me as a seal upon thine heart, as a seal upon thine arm: for love is strong as death; jealousy is cruel as the grave: the coals thereof are coals of fire, which hath a most vehement flame.  
Many waters cannot quench love, neither can the floods drown it

**Rokus de Groot - Bee Bade Mast! - Drunk without wine!**

**Omar Khayyâm**, *Rubâiyât* from the English rendition by Edward FitzGerald (1859)  
(Reproduced after Chr. Decker ed., *Edward FitzGerald, Rubâiyât of Omar Khayyâm, A critical edition*, Charlottesville, London: University Press of Virginia, 1997  
(without initial capitals of substantives)

**Jalâl ad-Dîn Rûmî**, from *Divan-e Shams-e Tabrizi*, Shahram T. Shiva, ed. *Rending the Veil* (Prescott: Hohm, 1995), [RV]

based on:

B. Furuzanfar, *Kulliyat-e Shams* (Tehran: University of Tehran, 1963), [UT]

B. Furuzanfar, *Kulliyat-e Shams-e Tabrizi* (Tehran: Amir Kabir, 1988/12), [AK]

*Bee daf bar-e mâ mayâ, ke mâ dar-sooreem  
Barkheez-o dohol bezan, ke mâ mansooreem  
Masteem, nah mast-e bâdeye angooreem  
Ar harche kheeyâl borda'i mâ dooreem*  
(UT 1322, RV 177)

[Without a frame drum to us don't come, for we are in festivity.  
Get up and play the drum, for we are victorious.  
We are drunk, but not drunk of wine of grapes;  
Of any thoughts you have, we are far.]

Come, fill the cup, and in the fire of spring  
The winter garment of repentance fling:  
The bird of time has but a little way  
To fly – and lo! the bird is on the wing.  
(7)

Into this universe, and *why* not knowing,  
Nor *whence*, like water willy-nilly flowing:  
And out of it, as wind along the waste.  
I know not *whither*, willy-nilly blowing.  
(29)

*Zân mey khordam, ke rooh peymâneye oost  
Zân mast shodam, ke 'aql divâneye oost*  
(AK 344, RV 41, first half)

[Of that wine I drank, of which the soul is the cup;  
Of that (wine) I have become drunk,  
about which the intellect is crazy.]

Here with a loaf of bread beneath the bough,  
A flask of wine, a book of verse – and Thou  
Beside me singing in the wilderness –  
And wilderness is paradise enow.  
(11)

*Sham'ee beman âmad, âtashee dar man zad  
Ânsham', ke âfetâb parvâneye oost*  
(AK 344, RV 41, second half)

[A candle-light came to me, it kindled a flame in me,  
That candle, around which the sun is orbiting like  
a butterfly.]

For in and out, above, about, below,  
'Tis nothing but a magic shadow show,  
Play'd in a box whose candle is the sun,  
Round which we phantom figures come and go  
(46)

What, without asking, hither hurried, *whence*?  
And, without asking, *whither* hurried hence!  
Another and another cup to drown  
The memory of this impertinence!  
(30)

But leave the wise to wrangle, and with me  
The quarrel of the universe let be:  
And, in some corner of the hubbub coucht,  
Make game of that which makes as much of Thee.  
(45)

*Emshab manam-o, tavâf-e kâshâneye doost*  
*Meegardam tâ besobh, dar khâneye doost*  
*Zeerâ-ke behar sabooh, mosoom shodeh-âst*  
*Ke'een kâseye sar bedast, peymâneye doost*  
(AK 171, RV 18)

[Tonight I am spinning around the house of the Beloved,  
I turn until morning in the house of the Beloved,  
Because every morning drink has been named after Him,  
This skull of the head in our hands is the cup of the Beloved.]

Alas, that spring should vanish with the rose!  
That youth's sweet-scented manuscript should close!  
The nightingale that in the branches sang,  
Ah, whence, and whither flown again, who knows!  
(72)

*Hâjat nabovad, mastiye mâ-râ besharâb*  
*Yâ majles-e mâ-râ, tarab az chang-o robâb*  
*Bee sâqiyo, bee shâhed-o, bee motreb-o mey*  
*Shooreedeh-o masteem, cho mastân-e kharâb*  
(UT 82, RV 14)

[Necessary for our drunkenness is not the drinking conspire of wine,  
Our gathering, so festive, is not from harp or *robaab*.  
Without the cupbearer, without a companion,  
without musicians and wine  
We are dishevelled and intoxicated like wasted drunkards.]

Ah Love! could Thou and I with fate  
To grasp this sorry scheme of things entire,  
Would not we shatter it to bits – and then  
Re-mould it nearer to the heart's desire!  
(73)

**Kambiz Roshanravan - Asrar-e-Azal** [Secrets of Pre-eternity]  
Text in Farsi, corresponding to FitzGerald's *Rubáiyát*, nrs. 32 and 20

There was a Door to which I found no key:  
There was a Veil past which I could not see:  
Some little Talk awhile of ME and THEE  
There seemed – and then no more of THEE and ME.

Ah, my Beloved, fill the Cup that clears  
To-day of past Regrets and future Fears –  
To-morrow? -- Why, To-morrow I may be  
Myself with Yesterday's Sev'n Thousand Years.

**Lex van Delden - Rubáiyát**

1

Awake! for Morning in the Bowl of Night  
Has flung the Stone that puts the Stars to Flight:  
And Lo! the Hunter of the East has caught  
The Sultan's Turret in a Noose of Light.

2

Dreaming when Dawn's Left Hand was in the Sky  
I heard a Voice within the Tavern cry,  
"Awake, my Little ones, and fill the Cup  
Before Life's Liquor in its Cup be dry."

3

And, as the Cock crew, those who stood before  
The Tavern shouted—"Open then the Door!  
You know how little while we have to stay,  
And, once departed, may return no more."

7

Come, fill the Cup, and in the Fire of Spring  
The Winter Garment of Repentance fling:  
The Bird of Time has but a little way  
To fly—and Lo! the Bird is on the Wing.

11

Here with a Loaf of Bread beneath the Bough,  
A Flask of Wine, a Book of Verse—and Thou  
Beside me singing in the Wilderness—  
And Wilderness is Paradise enow.

39

How long, how long, in infinite Pursuit  
Of This and That endeavour and dispute?  
Better be merry with the fruitful Grape  
Than sadden after none, or bitter, Fruit.

38

One Moment in Annihilation's Waste,  
One Moment, of the Well of Life to taste—  
The stars are setting and the Caravan  
Starts for the Dawn of Nothing—Oh, make haste!



13

Look to the Rose that blows about us—"Lo,  
Laughing," she says, "into the World I blow:  
At once the silken Tassel of my Purse  
Tear, and its Treasure on the Garden throw."

14

The Worldly Hope men set their Hearts upon  
Turns Ashes—or it prospers; and anon,  
Like Snow upon the Desert's dusty Face  
Lighting a little Hour or two—is gone.

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