

third tour to Japan. In the 1995–96 season, Vogel performed concerti by Vaughan Williams, Strauss, Bach and Telemann.

His discography includes recordings for RCA, Nonesuch and Delos with ensembles including Musical Offering Baroque Ensemble, the Los Angeles Chamber Orchestra Winds and Tashi. He participated in recordings of the Bach cantatas with Helmuth Rilling in Germany and has recently begun a series of solo recordings. Vogel is a founding faculty member at CalArts and his former students hold many prominent orchestral and university positions throughout the country.

**CalArts New Century Players** is a professional ensemble devoted to the exploration and exposition of new languages for contemporary music. The ensemble's repertoire emphasizes new forms of composition and collaborative directions in concert music, experimental music, improvisation, world music, new media, and other arts. Its core membership comprises professional musicians from the CalArts School of Music faculty regularly augmented by specialists in contemporary music from the broader CalArts and international communities, often with guest artists. Founded in 1976 as the Twentieth Century Players, the group changed its name to the New Century Players in 1990 soon after its current conductor, David Rosenboom, joined the group and CalArts as dean of the School of Music. All the core members of the ensemble are known in their own right as luminaries in contemporary music performance. All had extensive and established careers as performers prior to joining the ensemble and have continued to gain prominence as stellar instrumentalists. The ensemble's repertoire has included seminal works from the twentieth century, music exploring new forms of composition, and crossover directions involving world music and new media. The ensemble has appeared at the The Getty Center; Holland Festival in Amsterdam, Rotterdam and Utrecht; Japan America Theatre; Kennedy Center; Los Angeles County Museum of Art; The Museum of Contemporary Art; Schoenberg Arts Festival; Skirball Cultural Center, Zipper Hall at the Colburn School of Performing Arts, and Walt Disney Concert Hall. The CalArts New Century Players is the resident new music ensemble at REDCAT.

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# FESTIVAL OF CONTEMPORARY DUTCH MUSIC: CALARTS NEW CENTURY PLAYERS

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November 14, 2008

8:30pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CALARTS

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# FESTIVAL OF CONTEMPORARY DUTCH MUSIC: CALARTS NEW CENTURY PLAYERS

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November 14, 2008  
8:30pm

## PROGRAM

**Mask** (2006) *U.S. première* **Michel van der Aa**  
Rachel Rudich, flute; Brian Walsh, clarinet; Philippe Brunet, trumpet; Anna Robinson, horn; Matthew Barbier, trombone; David Johnson, percussion; Luke Fitzpatrick, Mark Menzies, violins; Andrew McIntosh, viola; Aniela Perry, cello; Barry Newton, double bass; Mark Trayle, laptop; David Rosenboom, conductor

**String Quartet No. 1** (1998) **Edward Top**  
Formalist Quartet: Andrew Tholl, Andrew McIntosh, Mark Menzies, Ashley Walters

**Xenolith** (1994) *North American première* **Christina Oorebeek**  
Allan Vogel, English horn

**Aiming for Ecstasy** (2005) *North American première* **Giel Vleggaar**  
Peter Mayer, electric guitar

## INTERMISSION

**Forms in Dark and White, Moving** (2008) *U.S. première* **Joey Roukens**  
*Video by Matthijs van Zessen*  
1. *Interrupted Swell (To the memory of JT)*  
2. *Stuttering Machine*  
3. *Pensive Song*  
4. *Unisono Toccata*  
5. *White material*  
Mark Menzies, violin; Joshua Foy, piano; Matthew Cook, percussion

**chants divers** (2008) *North American première* **Antoine Beuger**  
Experimental Music Workshop: Casey Anderson, Brendan Carn, David Casey, Sharon Cheslow, Kathryn Clark, Michael Deragon, Mari Garrett, Joshua Gerowitz, Robert Halvorson, Tatenori Hamasaka, Julia Holter, Luci Kagaya, Eric Klerks, James Klopfleisch, Beth McMullin, Emma Nilsson, Laura Swanson, Argenta Walther; Michael Pisaro, director

**Esse est percipi** (2003) *North American première* **Matijs de Roo**  
*Hommage à Y. Xenakis*  
Rachel Rudich, piccolo; Allan Vogel, oboe; Brian Walsh, clarinet; Anna Robinson, horn; Philippe Brunet, trumpet; Matthew Barbier, trombone; Joshua Foy, piano; David Johnson, percussion; David Rosenboom, conductor

for theatre and dance to a taste of world rhythms from Africa and India and deep admiration for the great orchestrators of the last century. Just as he allows himself to freely associate, he also believes in being freely inspired by all the sounds and senses of today's world. [Teresa Hron]

**Matthijs van Zessen** (born in 1981 in Vlaardingen, the Netherlands) is a Dutch contemporary artist living and working in Rotterdam. He studied Fine Arts at Willem de Kooning Academy in Rotterdam. His work consists mainly of spatial works dealing with perception of space and/or media and video installations. His works have been exhibited at, T.E.N.T. (Rotterdam), De Player (Rotterdam) and Pak////t (Amsterdam), among other venues. In his works Matthijs van Zessen forces the viewer to look at the exhibition space in a different way than he is used to. Van Zessen's minimalist spaces look like sculptures but are in fact void spaces that need the physical presence of a spectator in order to be completed. The effect of this is the aimed disconnection between body and mind. Through this unusual spatial experience the spectator is forced to think conceptually about the space that he or she is part of.

## ABOUT THE PERFORMERS

**The Formalist Quartet** is an ensemble dedicated to performing a variety of works ranging from baroque to contemporary works and world premiers. Their debut performance was given on September 25th, 2006, the 100th birthday of Dmitri Shostakovich, to honor his music and his memory. Since then the quartet has performed many more of his works as an ongoing project to perform all fifteen string quartets. Other composers the quartet has played include Ori Barel, Ryan Tanaka, Aaron Helgeson, Carsten Hennig, Luigi Nono, Igor Stravinsky, Leos Janacek, Alfred Schnittke, David T. Little, Martin Loyato, Sean Shepherd, Art Jarvinen, James Tenney, and many others. Past performances have been given at the Roy O. Disney Hall at CalArts; REDCAT at the Walt Disney Concert Hall, Los Angeles; the University of California, San Diego; the University of Nevada, Reno; Cornelia Street Cafe, New York; MOSA Concert Series, New York; Princeton University; the Eagle Rock Center for the Arts; Villa Aurora, Pacific Palisades; the Festival of Microtonal Music; and the Et Cetera New Music Festival. Upcoming engagements include performance/residencies at Princeton and Cornell Universities, a spring tour of the East Coast, and performances in China. This spring the quartet has performed world premieres of works by Mark Menzies, Andrew McIntosh, Tim McCormack, Chris Votek, Scott Perry, and others.

**Peter Mayer** studied classical guitar at the Bruckner-University Linz, guitar world music in Dresden and is currently in CalArts' performer/composer program. As a soloist he performed in the Konzerthaus Vienna, at the International Guitarfestival Hersbruck (Germany) and he was invited to perform the Concierto de Aranjuez with several orchestras in Germany, Austria and Argentina. He has played in metal bands and together with his brother Simon (choreographer/dancer) performed at the Centre Pompidou in Paris. In 2005 he won the European Fingerpicking Guitar competition "Open Strings". A year later he released his first solo guitar album "Freakpop" on the German label Acoustic Music and went on a release tour through Germany and the Netherlands. As a composer and director Peter premièred his string quartet *Being time* at the Austrian festival Heimspiel 2008 which he organizes with his brothers. His ensemble M-brace explores the relationship of concert music, theater and movement.

**Allan Vogel** is one of America's leading wind soloists and chamber musicians. Hailed as "an aristocrat of his instrument, an oboe virtuoso with few equals" (*Los Angeles Times*) and "undoubtedly one of the few world masters" (*San Diego Union*), he is principal oboist of the Los Angeles Chamber Orchestra. He has appeared as soloist with orchestras throughout the world and has been featured at the Chamber Music Northwest, Marlboro, Santa Fe, Aspen, Mostly Mozart, Summerfest, Sarasota and Oregon Bach Festivals. Vogel has been guest principal oboist with the Boston Symphony Orchestra. He has also performed with the Academy of St. Martin in the Fields, the Orpheus Chamber Orchestra and the Berlin Philharmonic. Since 1994 he has been a guest with the Chamber Music Society of Lincoln Center in New York City. In that same year he completed his

the *Overwhelming Blankness of the Ultimate Meaninglessness of Tragedy* (1996) for soprano, actor and two ensembles. In this work, each of the two counterpoles is represented by one of the two ensembles. In the piano trio ... *and he wept bitterly* (2001) and *Why Elsewhere?* (2002) for chamber orchestra, the hard-edged way of setting black against white is explored in a more sophisticated manner, resulting in a more incorporated sound coloring, without losing the power of contrast.

Instead of being an abstract and independent medium existing outside the human experience, music has the power to bring its listener into a state of reverie, a state that goes past the stage of rational understanding. Music is not a copy of a phenomenon but a direct copy of the will itself. But, since culture has established musical affects (or musical archetypes) to recreate these phenomena (for instance harsh dissonance stands for an alarm for threatening danger, horn signals stand for heroism, and more concrete: a cello solo can be a musical swan, like an arpeggiating harp is rippling water), it is an impossibility to ignore this very distinguished characteristic of music tradition. Someone who does this, who is raised in western music culture, denies part of his own identity. Therefore, in his work, Top is consciously using traditional gestures for their associative power. Style quotations are personalized in such a manner that they are contributing to the dramatic expression of a work. The symphony *Golden Dragon* (2000) is a good example of this.

Edward Top is first prizewinner of the 2003 Salvatore Martirano Memorial Composition Award Competition of the University of Illinois in the US for his first String Quartet. He graduated in 1999 with honors from the Rotterdam Conservatory in the Netherlands.

**Giel Vleggaar**'s music describes life: everyday habits, sounds from the global village, the stresses of urban European reality with its humor and pathos alike. His medium: contemporary classical music.

Born in 1974 in Amsterdam, where he has stayed rooted, he graduated in composition (with Theo Verbey and Daan Manneke) from the Conservatory of Amsterdam in 2001. And yet, he has been on the road: fascination and flirtation with jazz and pop music (leading to jazz arranging and composition studies with Jurre Haanstra at the Conservatory of Hilversum), a trip to visit the Wolof tribe in the Gambia in 1998, and studies in Karnatic music (with Rafael Reina). His musical influences and tastes remain wide-ranging, providing the inspiration for musical creations of great versatility.

It is indeed this versatility that catches the audience's attention: he is as comfortable writing for orchestra, receiving the NOG Incentive Prize in the Young Composers Project from the Netherlands Ballet Orchestra for his piece *Fast Lane Woodpecker* in 2002, as for unusual combinations such as the duo Harry Sparnaay/Annelie de Man (bass clarinet/harpsichord) in *Counting Stars with Confidence*. Nor is Giel Vleggaar a stranger to dance or theater: the multi-media event *Ozo zwaar Ozo Licht* in the Netherlands' Filmmuseum (1994), the musictheater production *Perpetuum Mobile* by Dutch theatergroup Orkater (1996), and the dance piece *DNCS* (1999) all featured his music. Stylistically, his pieces also exhibit great variation: *Appalachia* (composed for the Nieuw Ensemble) winks a musical eye at bluegrass while *Come Here Often?* pits two percussionists against a tape of the twenty-something dating scene. And while humor often sparkles through the texture, darker moods and issues also resound, such as *In Limbo* or *Fast Lane Woodpecker*.

"You can bring every piece in music history back to a melodic development. So why not work in such a way that you sketch that essence first and then add the other elements? I find it a very inspiring way to work and I've really stepped back from thinking in predetermined constructions and calculated forms." Giel Vleggaar's modus operandi is the basis for a style which celebrates lyricism while inviting the unexpected. Free association from a musical perspective works to create an unashamed musical-magico-realism in which Vleggaar can pull on the heart strings, tip his hat to the greats of the Western musical tradition, and wink at the audience in one go. His music enjoys the elusive position of being both absolutely suitable for the serious contemporary classical concert stage and yet also accessible to a wide audience. Vleggaar does not belong to any school or movement: he has developed his style using his own tastes and experiences as guides: from a childhood passion for funk, studies in jazz arranging and composition, experiences writing

*These concerts were made possible through grants from the Netherland-America Foundation and the Consulate General of the Netherlands.*

## PROGRAM NOTES

When we started to think about assembling the programming for these two concerts celebrating recent Dutch music, the sad reality was that we knew about Louis Andriessen's music (he has had a lot of astonishing performances in Los Angeles!), a little about Michel van de Aa, but other than a few of our more curious colleagues who remembered some of the influential figures from the past—Ton de Leeuw comes to mind—and our connection with the extremely focused avant-garde circle of Antoine Beuger, Dante Boon and others of the Wandelweiser collective, we knew very little of what there was.

A visit I made to the Music Center in Amsterdam during the summer proved to be a huge help in gaining an understanding of the scale and quality of the repertoire that has come out of the Netherlands in the last 50 years. Ger van den Beuken and Michael Nieuwenhuizen provided invaluable guidance through their extensive library and provided some context with which to make some choices for this festival that would at least provide an outline of some of the wide array of things composers from Holland have found themselves giving to the world. So as to not make our concerts epics, even this outline is hardly even that, and quite a few fascinating directions that are a major part of the 'scene' have not made it onto our programs this time...

What we do have reflects beautifully a multiplicity of investigative pathways that would seem to be parallel to the liberal co-existence of Dutch life in general. Is it worth making such bland generalizations? Being half Dutch myself, I can only say that when going to visit the land where my mother is from, and where I lived for a year when I was a child, the impression I have of life's energy there, is of this 'bright' looking for things, usually not too dreamy or 'romantic', and plenty focused on the intelligence of making the end result work with elegance or at least a certain kind of kinetic efficiency.

The many 'things' looked for start with Michel van de Aa's **Mask** (Fri.) which seems, despite all the theatricality, the soundtrack, and the ever-so-slightly 'psychological' and associative old-fashioned metronome (did you ever take music lessons and had issues with that infernal ticking machine?), to be purely about music and its process. Michel writes:

*In Mask, musical layers are covered and revealed. Overtone 'masks' in the soundtrack transform the colour of the notes in the instrumental ensemble, shifting the sound texture. The acoustic material played by the ensemble is manipulated and snipped apart in the soundtrack. The musical layers within the ensemble and soundtrack overlap one another; sudden interruptions rip a hole in the texture, revealing previously concealed layers.*

*A percussionist obsessively pulls gaffer tape from a table surface, causing the ensemble to react with manic outbursts. As an old-fashioned metronome, operated by the percussionist, gradually becomes muffled, the soundtrack slowly robs the ensemble's sound of its overtones.*

Aiming firmly at an international audience, which is Aa's success I suppose, the concerns are about delighting with a substance of a kind of 'universal' reference.

Contrast that with the music of Peter-Jan Wagemans and his cello octet **Frage: worauf hoffen?** (Sat.) The piece itself is a textural assemblage of gestures with Mahler suggestions and the like. More obviously controversial are his website statements about why he composes. Right from the start, he takes on Louis:

*Peter-Jan Wagemans can be regarded as the counterpart of his more famous colleague Louis Andriessen: whereas Andriessen is focused largely on American music, Wagemans is an outspoken European artist whose aim is to develop and renew the European tradition. This brings him in conflict with both the avant-garde and the minimalist styles in the Netherlands and in spite of this, Wagemans does not see himself as a traditionalist. Further development of the musical heritage is his goal, but to be successful, all aspects, both of structural, emotional and communicative nature has to be in balance.*

Then comes the punchline: *Since Wagemans wanted to make a career which was solely devoted to development of his music, he never bothered to present himself abroad; so he has become one of the most*



*played composers in the Netherlands but virtually unknown outside his country.* Perhaps some call this a kind of parochialism; when you hear the committed intensity of Wagemans' 'inner' language, perhaps you could also hear a composer who has understood that the internationalism of 'success' is a product he didn't buy, rather doing what composers have done to our (Western) culture's benefit for millennia, which is to spend one's time thinking about composing, quite happy with materials given from around the place one lives and works. It is one way of doing it...

The American outlook, with which Wagemans contrasts himself to Louis Andriessen, shows up in a number of our program choices. Most Andriessen-like is perhaps Giel Vleggaar's **Aiming for Ecstasy** (Fri.) of which the composer writes:

*Aiming for Ecstasy draws from a wide array of influences. Whether it is a chord progression from an unreleased Prince song called "Wonderful Ass", an early Renaissance fauxbourdon harmonisation technique, or a palindromic number series (543212345), this piece presents a distinct sound world that emphasizes a recurrent theme in the composer's work: bringing together seemingly unrelated musical scenarios. Repetition also plays a central role in Aiming for Ecstasy: getting stuck in repeating patterns and trying to break free through development, but always being controlled by the invisible pull of the palindrome. Allowed to wander off every once in a while into a alien fauxbourdon landscape, the guitarist finally submits to the iron rule of the number with full abandon, aiming to find a sense of bliss in a highly regulated environment.*

Let alone hearing it, perhaps the program note makes obvious where Vleggaar has furthered Andriessen's heritage, if one dares call it that...?

JacobTV—Jacob ter Veldhuis—has made quite a career for himself both in Holland and in the US. Though we are not presenting one of his boombox pieces, a genre which has created somewhat of a following, **Green Drake** (Sat.) is plenty peppered with the sugar with which he delights in provoking his more committed avantgarde colleagues. The program note seems to suggest a slightly innocuous experience:

*Green Drake was written for the Bassoon Festival in the Ijsbreker 9–11 May 1992. Its first performers were Dag Jensen, Miny Dekkers, The Utrecht String Quartet and Harke Wiersma. A green drake (also dayfly, mayfly, or ephemera) is a small insect (ephemeroptera) that is born in the morning and dies in the evening of the same day. Although this composition must be regarded as an abstract piece of music, I chose the title Green Drake as a metaphor for its musical contents and development.*

Nevertheless, with the urbane language in which the piece is written, it is put together with a charm and zest that seems not to die as we rehearse and perform the work.

Cultural complications, not just in the direction of looking towards America, crop up in the music of Joey Roukens, a young composer I had the pleasure of meeting while I was in Amsterdam this summer. His conversations on music and art were so wide-ranging and quirky, particularly for someone as young as he is. With a heritage that includes parents who are Indonesian, Chinese, and a Dutch upbringing... it is a lovely surprise that such things, today, do not then have to result in the protracted unpacking of perceived cultural responsibilities.

It was true, though, that the decision to program **Shifting lines, shifting colors** (Sat.) was kind of made over Joey's protests: in a creative figure developing so fast and exploring possibilities as freely as he does, an 'old' piece can seem an almost comical reversion to past attitudes, or sensibilities. I pointed out that the strengths of the piece are such that he may, at this point in his development, be somewhat blind to what it has to offer to an audience. Of the piece, Joey writes:

*Shifting lines, shifting colors was written in 2003, at a time when my music was still pretty much influenced by the modernist tradition, in particular the modernism of Ligeti. The piece was commissioned by Orkest de Volharding, a Dutch contemporary music ensemble traditionally associated with a very loud and aggressive sound akin to the aesthetic of Louis Andriessen (who founded the ensemble) et al. I chose not to write another piece in that vein, but tried to compose*

at 21, teaching herself as much as possible about jazz and blues music. In this period, she went on to study classical Indian music at the school of Ravi Shankar in Los Angeles, and sang in an semi-acoustic rock band from 1967–1969 in San Francisco. She worked for a long period as a teacher and improvising pianist at the Department for Dance at the Arts College in Amsterdam. During these years, in which she earned a degree at the Conservatory of Amsterdam with pianist Willem Brons, she decided that 'making' autonomous music was the most important thread which she wanted to follow.

At age 50 she commenced officially on her career as a composer studying at the Rotterdam Conservatory with Klaas de Vries. She was granted the Composition Prize upon graduation in 1999. She participated in master classes with Magnus Lindberg in Amsterdam and Toshio Hosokawa at the Akiyoshidai Music Festival in Japan.

These experiences have formed a pluriform pool of musical influences and experiences for her composing work. Her ideal is to exist in a continual state of (re)discovery and invention.

Christina Viola Oorebeek won a prize in the International Dutilleux Concours (1999) and at the Gaudeamus Young Composers Workshop in the Netherlands (1997), and was invited to teach workshops at the New Music Indaba Festival in South Africa in June, 2003 with Theo Loevendie and Kevin Volans.

Her work has been played in Barcelona, the Music Factory Festival in Norway, the Feniks Festival in Antwerp, the 2002 ISCM World Music Days in Yokohama, Japan, the New Music Indaba in South Africa, in Italy, France, and the United States. In the Netherlands, her work has been played recently in the Gaudeamus Music Theatre Festival (2004), the Festival "Live" festival for electro-acoustic music (2006), the Concertgebouw (2006), and in many other venues in the country. She has had commissions from, among others, Nieuw Ensemble, Aurelia Saxophone Quartet, Ivo Janssen (piano), the Doelenensemble, Ensemble Insomnio, Calefax, Multifoon (chromatic gamelan) and Arnold Marinissen (percussion).

**Matijs de Roo** (Leidschendam 1977) started his musical education at the conservatory of Enschede where he studied piano with Cristo Illiev and composition with David Rowland. After three years of studying composition in Enschede he went to The Hague to study composition with Diderik Wagenaar. During the years he participated in a lot of composition courses, two in Arnhem (NL) with James Fulkerson, two in Dartington (GB) with Dary Runswick and Jo Kondo and at Royaumont (FR) with Brian Ferneyhough, Brice Pauset and Stefano Gervasoni. His music is performed not only in Holland but also in England, Hungary, France, Germany, Australia and Canada by ensembles like The Quator Diotima, The New Music Players, Het Nieuw Ensemble, The ASKO Ensemble and Ensemble Moderne de Montreal. In 2000 he won the NOG-composition prize for his orchestral piece *Lines concerning the unknown soldier* at a competition in Amsterdam with the Dutch ballet orchestra.

**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 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 dogmas in search for a more direct idiom in which present and past, diatonicism and chromaticism, tonality and atonality can coexist in a natural way. In doing so, he doesn't shy away from borrowing from all the many different genres and styles of music that are part of the musical air he breathes, whether it be new styles or old styles, high culture or vernacular culture, 'serious' or popular music, western music or non-western music. For a long time, Roukens has also been active in pop music.

The music of Dutch composer **Edward Top** (1972) is characterized by extreme contrasts. Contrasts between on one hand the abandonment of senses, the rawness directly derived from 'primary man', where collective ecstasy is the goal, and on the other hand there is an introvert dreamscape. The latter character was developed in Top's works the *Stillpoint* (1995) and *Double Smooth Disaster* (1996), the other in his first String Quartet (1998) and in *Silk Execution* (1999). The idea of these two elements living alongside each other was first explored in

*to be just possible. Taylan Susam's for louis couperin is named after the great 17th-century French keyboard composer and the uncle of François. Couperin invented the "unmeasured prelude" which might also be a description of Susam's piece—its 21 events are completely open with regard to timing. Somewhat like an early piece by Morton Feldman, only the fingerings are given (using the usual number indications for the fingers of each hand)—with no actual pitches, these are left to the performer. It is an experimental five-finger etude in slow motion for indeterminate harmony. It's a totally different challenge from the Boon, but for the performer, the two pieces complement each other.*

—Mark Menzies

## ABOUT THE COMPOSERS

**Michel van der Aa** (Netherlands, 1970) is one of Europe's most sought-after composers today. For Van der Aa, music is more than organized sound or a structuring of notes. His music has expressive power, combining sounds and scenic images in a play of changing perspectives. Van der Aa's recent stage works show a successful involvement as a film and stage director as well as composer. "Van der Aa, stage director and mastermind as well as composer, pushes the boundaries of all of his media. This is the Gesamtkunst of the future." (*Financial Times*)

Having completed his training as a recording engineer at the Royal Conservatory in The Hague, Michel van der Aa studied composition with Diderik Wagenaar, Gilius van Bergeijk and Louis Andriessen. In 2002 Van der Aa completed a program in film directing at the New York Film Academy. In 2007 he participated in the Lincoln Center Theater Director's Lab, an intensive course in stage direction. He was responsible for the stage direction as well as the conception and creation of the film segments in the operas *One* and *After Life*. His film directing credits include the short film *Passage* as well as the television production of *One* for the Dutch national broadcasting company NPS.

Van der Aa's music has been performed by ensembles and orchestras worldwide, including the ASKO/Schoenberg Ensemble, Freiburg Baroque Orchestra, Melbourne Symphony Orchestra, De Nederlandse Opera, Mozarteum Orchestra Salzburg, Seattle Chamber Players, New National Theatre Tokyo, musikFabrik, SWR orchestra.

Van der Aa has been a featured artist at the Perth Tura New Music Festival and Holland Festival. He is a regular guest of the Berliner Festspiele, Venice Biennale, Donaueschinger Musiktage, Gaudeamus Music Week, Huddersfield Festival, Concertgebouw Saturday Matinee and Autumn in Warsaw. Additionally his compositions have been performed at the Festival d'Automne à Paris, LA Philharmonic New Music Series, Lucerne Festival, Music Biennale Zagreb, Moscow Music Week, Oslo Ultima Festival, and Budapest Autumn Festival.

In 1999 Michel Van der Aa was the first Dutch composer to win the prestigious International Gaudeamus Prize. Van der Aa won the 2004 Matthijs Vermeulen prize for *One*. The Ernst von Siemens Foundation awarded him a Siemens Composers Grant in 2005. Also in 2005 Michel van der Aa received the Charlotte Köhler Prize for his directing work and the interdisciplinary character of his oeuvre. In 2006 Michel van der Aa was awarded the Paul Hindemith Prize.

**Antoine Beuger** was born in Oosterhout, Netherlands and currently lives in Haan, Germany. Beuger's music is nearly transparent, often played at the border of audibility—something like the early morning light one often sees in the great Dutch landscape painting of the 17th century. He is the artistic director of Edition Wandelweiser and executive producer of Wandelweiser Records.

**Christina Viola Oorebeek** is an American-Dutch citizen. She immersed herself in music as a profession

*a work with a more subtle and poetic sound. The title refers to the way I perceive the textures of the piece: a myriad of musical lines forming a musical stream that keeps going from one place to another while constantly changing color, in an organic and protean way.*

*The piece consists of two parts. In Part One the musical stream is 'born' out of a single note (A), from which delicately soft, slowly moving lines emerge. The music then travels through a variety of materials—we hear hints of carillon music, dissonant brass textures that may remind one of Ruggles' Angels, and an imaginary folk music—which all organically transform into one another. Part Two continues where Part One left off. After a threatening opening featuring a deep, dark pulse in the piano, Ligetian chromatic lines make up the texture of the music, sometimes interwoven with choral-like chords in the background. Many materials already presented in Part One recur in different guises in Part Two. At some point 'the musical past' suddenly enters the stream, bringing in diatonic elements that try to disrupt the chromatic textures: a Beethovenian gesture in the piano, a snatch of Bach's Italian Concerto, the Dies Irae motif and a quasi-baroque chorale, and the music builds to a hectic climax. Afterwards, one last reflective chorale is heard, bringing the piece to a peaceful end in E-flat major.*

*Shifting lines, shifting colors was written with financial support of the Dutch Fund for the Creation of Music.*

In **Forms in dark and white, moving** (Fri.), his style has moved on, and he writes:

*In recent years my music has more and more moved away from 20th century modernism; it has become more direct, more tonal (more diatonic), less complex and more eclectic, as can be heard in this recent trio of mine. Forms in dark and white, moving was written for a collaboration with young visual artist Matthijs van Zessen, who created video images to support my music and who has been a friend of mine since elementary school. It is a cycle of five shorter pieces or five 'forms', each having a different mood and starting point. Throughout the cycle, the music seems to swing between darker moods (most notably in movements II and III) and brighter moods (most notably in the last piece with its white-note harmonies).*

*The first piece, "Interrupted Swell (To the memory of JT)", is a perfectly symmetrical swell: a harmonically static texture increases in loudness and activity, reaches a highpoint and then decreases in loudness and activity again. At its highpoint, however, the swell is interrupted by a ritualistic sounding interlude, whose rhythms and proportions are derived from the Fibonacci series. The image of a fast but stuttering machine that's not working properly was the starting point for the second form, "Stuttering Machine", an energetic piece with spiky, robotic rhythms and minimalist tendencies. The central third piece, "Pensive Song", is the most lyrical and also longest of the five pieces. It's a piece in a contemplative, melancholy mood that starts gently and quietly but gradually builds to a dramatic intensity. The fourth piece, "Unisono Toccata", is a virtuoso toccata with a lighthearted energy, consisting mainly of fast, baroque-like figurations played in unison by all three players. The piano has an important solo passage in this piece. "White material", the fifth piece that concludes the cycle, uses only the 'white' notes of the C-major scale (no sharps or flats): after fourteen icy chords (whose durations are again derived from the Fibonacci series) the music continues in a dreamlike, lush and ethereal atmosphere.*

The need to be coy about some influences or keeping everyone guessing has been part of culture since time immemorial. So it is I got out of Joey that the "JT" referred to in this piece is indeed James Tenney, whose association with CalArts goes back to its beginning...

Looking 'brightly' to fulfill a composition's impetus in an interdisciplinary arena from a starting point in any artistic genre, is one of CalArt's founding missions, if not its most imperative one. For this reason, we are particularly delighted to be able to program some pieces that are interdisciplinary.

Perhaps one could consider Edward Top's **String Quartet No. 1** (Fri.) one such enterprise; its program note reads:

*The String Quartet No. 1 (1998) by Edward Top was inspired by depictions of man as sinner in the works of Hieronymus Bosch. In paintings such as The Last Judgment and the Garden of Earthly Delights Bosch gives free rein to this astounding imagination to display a sombre but convincing image of man in all his wickedness in hallucinatory visions. Directly inspired by these paintings, the string quartet was composed without a previously conceived idea of form, structure, pitch or any other parameter. "It was written, without looking back, in an angry chromatic style. With its sound coming from mathematical models and with the architectonics of Modernism in my ears, the monsters came crawling out of my pencil onto the five lines of the music paper." (Transl. Peter Lockwood)*

The other piece we have to present with film, is Rozalie Hirs' **Book of Mirrors** (Sat.). We are honored to have Ms Hirs as our guest during these concerts. Of this composition, Rozalie writes:

*#23.2, Book of Mirrors, commissioned by the Asko Ensemble and the Holland Festival 2001, is a collaboration project by abstract film maker Joost Rekveld and composer Rozalie Hirs. Its subjects are mirror images and prime numbers which are kaleidoscopically translated to all levels; they appear in the global time structure of both film and music, in the lengths within the movements of film and music, in frequency relationships and local pulse relationships within film and music, determining basic generating intervals and leading to further pitch materials (i.e. chords) in the music, as well as the use of color in the film.*

*The composition Book of Mirrors investigates the psychoacoustic phenomenon of frequency addition, naturally occurring in the human auditory system during simultaneous perception of two pitches. Basic generating intervals are translated into chords through frequency calculations (frequency additions, ring modulation) performed in Open Music software of IRCAM, France.*

*The film #23.2 deals with the multiplication of light beams through mirrors and kaleidoscopes. Through the interplay of light waves and without the involvement of lenses, the images materialize directly onto the emulsion. Because this film avoids the traditional perspective inherent to the use of lenses commonly employed to reproduce a scene outside the camera, #23.2 investigates the properties of moving light itself.*

So, we are back to abstract music, internationalist, 'universal', and investigative of phenomena (the terms could go on...). The remainder of works on our programs are made of pieces that, each in their own way, explore this abstraction. This is even the case with Matijs de Roo's homage to Xenakis—given Xenakis's own internationalist compositional journey, the piece could also be heard as a homage to the principle of composing from the very rough hewn rocks of sound itself ... kind of the place any composer has to consider starting from at least some time in their creative life. Matijs writes:

*Esse est percipi (2003) (Fri) is an ensemble piece written in homage to the Greek composer Yannis Xenakis. The piece opens and ends with the first and last bar of Xenakis's Eonta, with the rest of the note materials derived from these quotations. The result is a very dynamic and powerful piece driven by the rhythmic impetus provided by the piano and percussion.*

Dutch-American composer Christina Viola Oorebeek has written pieces that explore many and varied cultural impulses—abstract compositional forms of a quite 'traditional' craft are enumerated in this program note for **Xenolith** (Fri.):

*Xenolith begins in a confined area of the lowest register of the cor anglais, delineated by sparse melodic cells, repeated notes and jagged rhythmic movements. Twice, in chromatic sequences and inversions of the motivic material, an upward movement culminates in extended high notes, pulling away, as it were, from the low tones. The accumulated tension finds its release in the Lamentoso section, a repeated "gesture of crying out" tempered by varied echoes of the first sections. The piece finds its solution in a amalgam of pianissimo repeated notes and chromatic*

*motives culminating in sweeping arpeggios and fading serenely into the highest register of the instrument.*

Robert Zuidam eschews the kind of cross-cultural mélange one may expect in a piece commissioned to celebrate millennia of countries' relations with each other, and instead focuses on the qualities the musicians bring to such an occasion. Of **Music for Viola, Piano and Ensemble** (Sat.), Robert writes:

*When I was commissioned by the Japanese-Netherlands Society to compose a new piece, I was immediately thrilled to have an opportunity to write for such excellent musicians. I decided to focus on the lyric and expressive qualities of violist Noboko Imai and the brisk and exuberant pianism of Tomoko Mukaiyama which I got acquainted with through their concerts in Amsterdam.*

*The ensemble, consisting of a string and wind quintet, starts with slow harmonic progressions over which the melodic developments of the viola gradually unfold. The piece could be conceived as a miniature concerto for viola and piano: it consists of several short movements, offering strong contrasts in timbre and expression which are blended and connected into one uninterrupted dramatic arch.*

*The piece is dedicated to the friendship of the people of Japan and the Netherlands, which is now over 400 years old, and which I hope will continue for a very long time.*

Lastly, I will let my colleague Michael Pisaro introduce the small archipelago of pieces from the Wandelweiser collective that have been programmed in these two concerts. He writes:

**chants divers** (Fri.) is a version of Beuger's vast, ongoing, modular work that goes under the general title auch da (meaning in German, "also there"). Intermittently for over a year, Beuger has been composing ten melodies per day. At the end of an active month, the composer makes a set of pages containing generally about 250 to 300 melodies. (The whole collection currently consists of over 3000.) The melodies all have the same format, being in four phrases and indicating only short and long tones (no actual rhythms), but, because they are a record or transcription of whatever happens to come to mind at the time of their composition, are quite diverse in terms of their melodic material or shape. Some have very few notes, others many, some have a wide range others a narrow range some make use of simple tonal formulas, others are very peculiar, one of a kind. Very occasionally there are multiple voice "melodies." Beuger then makes these available, with performance instructions, for those wanting to encounter the work. The instructions for playing the melodies are always the same—they are to be played softly, feeling one's way from tone to tone, and, in the words of Froberger: "played very slowly at one's own discretion without observing any pulse." When played by an ensemble, each member of the group has the option of softly sustaining one or two (or perhaps three or zero) tones from the melody, potentially in a slightly altered tuning. This creates a supportive environment for the soloist drawn organically from the melody. For this performance, members of the workshop have each selected one melody. Since the duration of a melody is variable and dependent upon the soloist and ensemble, we will simply start at the beginning of our list of melodies and stop when we've reached about 10 minutes (the duration we have set for this performance). For each performance Beuger gives the selection of melodies used a different title (often in French): this one, chants divers ("various songs") will become chants d'hiver ("songs of winter") when the Workshop does the piece again (in a one-hour version) on the CalArts campus on Sunday, November 23rd (8 p.m.).

**14x** (2007) and **for louis couperin** (2008) (Sat.) are two fairly short experimental piano pieces. Dante Boon is himself a wonderful pianist and wrote and dedicated 14x to yet another interesting Dutch composer and poet (and pianist): Samuel Vriezen. Although the piece is quite slow, and is seemingly a simple series of sustained chords with an occasional beautiful melodic gesture, the technique employed is actually very challenging. No pedal is used, therefore, in order to maintain the mostly 10-note sounds all fingers of both hands are employed, holding down keys for the whole piece. What at first seems nearly impossible reveals itself to be ingeniously composed