

Press release 3 November 2014

Dick Raaijmakers and Klaas de Vries in the winter edition of Dag in de Branding on 13 December

In the dark December days between Sinterklaas and Christmas you can once again treat yourself to the surprising sounds of new music in the Dag in de Branding Festival. Work by composer Dick Raaijmakers also plays a pivotal role in this edition.

A great deal of Raaijmakers' compositions form a commentary on work by other composers – sometimes implicitly for those in the know, but more often than not explicitly, such as in *Der Fall Leiermann*. This piece confers a leading role on the hurdy-gurdy man from Schubert's famous song cycle *Winterreise* (Winter Journey). This cycle, from 1827, is every bit as fascinating today as it was then, and not only challenges singers, but also gives composers food for thought. So too Klaas de Vries, who, together with film-maker Kees Hin, realised a 'composed interpretation' of Schubert's piece. And that Schubert's famous ballad *Erlkönig* has also found universal resonance is demonstrated by the ballad by Raaijmakers, which literally may be called music of the spheres: an 'electronic' *Erlkönig* created from fragments of sound that Raaijmakers plucked out of the ether. Both programmes take place in Korzo theatre.

The evening programme begins in the Dr Anton Philipszaal, where the Royal Conservatory's Symphony Orchestra will perform, among other things, the violin concerto by Alban Berg, featuring as soloist the young virtuoso Shin Sihan. The jury that awarded Shin the Anton Kersjes violin scholarship last year called him *'... an exceptionally talented violinist. His convincing and intelligent performance makes you think you are listening to an experienced soloist, whereas in fact he is still in the early days of his musical studies.'* We round off the evening in the beautiful Kloosterkerk in The Hague, with the mystical *Honderd nachten, honderd jaren* (A hundred nights, a hundred years) by Klaas de Vries. It is about love that drives one mad, beauty that is unattainable, cherished dreams and lost illusions, being young and growing old and the eternal mystery of time, life and death. *'With a subtle feeling for colour and timing, Klaas de Vries frees you from time and space. He links the sound of an old organ with that of an electric guitar and lets the ancient sounds of the pan pipes merge with drums and priest-like male singing.'* (Quote from Volkskrant newspaper.)

PROGRAMME

14.00 Korzo

Gerrie de Vries, soprano

Ellen Corver, piano

Kees Hin, film

Klaas de Vries – *Winterreise*

from 15.30 Het Nutshuis

Institute for Sonology

Jan Boerman – *Kringloop*

16.00 Het Nutshuis – de Filmkluis

Op zoek naar een vergeten toepassing (In search of an obsolete technique)

NPS documentary by Jacqueline Oskamp about composer and visual artist Dick Raaijmakers

17.00 Korzo

Institute for Sonology

Kees Tazelaar, sound director

Johan van Kreijl, projection

Gilius van Bergeijk, as hurdy-gurdy man

Marie Guilleray, soprano

Dick Raaijmakers – *Mao Leve!*

Luigi Nono – *La fabbrica illuminata*

Dick Raaijmakers – *Der Fall Leiermann*

Dick Raaijmakers – *Ballade Erbkönig*

20.15 Dr Anton Philipszaal

Royal Conservatory Symphony Orchestra

Jac van Steen, conductor

Shin Sihan, violin

Anton Webern – *6 Orchesterstücke*

Alban Berg – *Vioolconcert*

Arnold Schönberg – *5 Orchesterstücke*

22.00 Kloosterkerk

De Helling

Klaas de Vries – *Honderd nachten, honderd jaren*

Tickets

Passe-partout Saturday 13 December € 55. Make a reservation via: www.dagindebranding.nl

You can buy individual tickets for concerts from the various venues.

Other editions 2014-2015

Saturday 28 March 2015, Saturday 16 May 2015.

Dag in de Branding, festival for new music in The Hague, was initiated by the Platform for New Music; a covenant of the Johan Wagenaar Stichting, The Royal Conservatory, Korzo Theater, Paard van Troje, Residentie Orchestra, Theater De Regentes, TAG and Theater aan het Spui. By putting on four festival editions a year, Dag in de Branding aims at strengthening the allure and profile of contemporary music in The Hague. It achieves this by broadening the range of new music on offer and by enabling people to listen in a structured way to new music in the cultural life of The Hague. Another way is by initiating at least one major project a year, which would usually fall beyond the bounds of the individual partners.

Note for the editorial staff | Not for publication

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