

composer



Bram Van Camp

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Update 29/04/2024

BIOGRAPHY

Bram Van Camp (Antwerp °1980) graduated from the Royal Conservatoire of Antwerp (2003) where he studied the violin, chamber music, composition, music analysis, counterpoint and fugue. He studied composition under Wim Henderickx (1998-2005) and Theo Loevendie (2003-2005) at the Conservatory of Amsterdam. His works contain solo and chamber music, ensemble works, orchestral music (including a symphony 'Tetrahedron'), a Violin Concerto, a Piano Concerto and 2 song cycles ('The Feasts of Fear and Agony', for soprano and ensemble, and 'Träume' for mezzo-soprano and orchestra).

He has received many prizes for his work as a composer: in 1999 he won the Aquarius Composition Competition with 'Rhapsody for violin and orchestra'. In 2002 he won the BAP prize (Belgian Artistic Promotion) awarded by SABAM, for his 'Trio for clarinet, viola and piano' (2000). His String Quartet (2004) and his 'The Feasts of Fear and Agony' (2012) were selected for the ISCM Catalogue (International Society for Contemporary Music). In 2007 he won the 'Jeugd en Muziek Prijs voor Compositie' (Youth & Music Award for Composition) and in 2014 his String Quartet (2004) won the second prize at the International Composition Contest 'New Note' in Croatia. 'Music for 3 instruments was selected' for the ISCM World Music Days 2018 in Beijing and in 2020 he was awarded with the KLARA Composer of the Year.

His compositions were commissioned by a.o. the Queen Elisabeth Competition (compulsory work Semi-Final for Violin 2019), the 'Festival of Flanders', the TRANSIT New Music Festival, 'deSingel' (Antwerp) and the Ars Musica Festival. His works are performed by (among others) the Arditti Quartet, Hermes Ensemble, I Solisti, Antwerp Symphony Orchestra, the Flanders Symphony Orchestra, Het Collectief, Oxalys, Blindman Collective, Wibert Aerts, Piet Van Bockstal and Jan Michiels. Furthermore, his works are performed in various Belgian concert houses, including deSingel and Amuz (Antwerp), de Bijloke (Ghent), BOZAR (Brussels) and the Concertgebouw Brugge. His work was also programmed in London and at the Amsterdam Concertgebouw, France, Croatia, Denmark, Slovakia and China.

His portret cd (including 'The Feasts of Fear and Agony', 'Music for 3 instruments' and 'Improvisations') recorded by Het Collectief in 2013 (Fuga Libera) was highly praised at home and abroad, including 5 stars in Diapason (Fr) and The Gramophone (GB).

In creating his music Bram Van Camp always strives for a style with an intuitive starting point in which each note can still be explained within its own consistent system. He always keeps a musical and organic sounding result in mind. In this way, his composition system does not constitute a goal in itself, but is used as a means to a natural sounding essence: the actual organic music. To him composing is a quest in which he always tries to renew his style compared to his previous compositions. On the philosophical level a clear similarity with György Ligeti can be detected. His stylistic roots originate from Béla Bartók, Igor Stravinsky and Alban Berg.

Because of his penchant for natural, organic musical freedom, his music is often influenced by jazz music.

Bram Van Camp teaches Composition and Harmony & Counterpoint (Main Courses) at the Royal Conservatoire of Antwerp. He is also the initiator of 'The Times', a forum for young composers organized by the Hermes Ensemble, where he acts as coach each year.

Biography Bram Van Camp (ca. 200 words)

Bram Van Camp graduated for violin and composition under Wim Henderickx and Theo Loevendie at the Conservatoires of Antwerp and Amsterdam. His works contain solo and chamber music, ensemble works, orchestral music, a Violin and Piano Concerto and 2 song cycles.

He has received many prizes for his work as a composer: the Aquarius Composition Competition (1999), the Belgian Artistic Promotion awarded by SABAM (2002), the Youth and Music Award for Composition (2007), the International Composition Competition 'New Note' in Croatia (2014), the KLARA and the SABAM For Culture Award 'Composer of the Year' (2019).

His compositions were commissioned by a.o. the Queen Elisabeth Competition, the Festival of Flanders, the TRANSIT New Music Festival, deSingel and Ars Musica. His works were performed by a.o. the Arditti Quartet, Het Collectief, HERMESensemble, I Solisti, Antwerp Symphony Orchestra, Flanders Symphony Orchestra and Bl!ndman.

Furthermore, his works are performed in various Belgian concert houses, including deSingel, BOZAR and the Concertgebouw Brugge. His work was also programmed in Frankrijk, London, The Amsterdam Concertgebouw, Croatia, Denmark, Slovakia and China.

His portret cd recorded by Het Collectief (Fuga Libera Fug-715, 2013) was highly praised at home and abroad, including 5 stars in Diapason (Fr) and The Gramophone (GB). He teaches Composition and Harmony at the Royal Conservatoire of Antwerp.

Biography Bram Van Camp (ca. 100 words)

Bram Van Camp graduated for violin and composition under Wim Henderickx and Theo Loevendie at the Conservatories of Antwerp and Amsterdam

He has received many prizes for his work as a composer: the Aquarius Composition Competition, the Belgian Artistic Promotion awarded by SABAM, the Youth and Music Award for Composition, the International Composition Competition 'New Note' in Croatia (2014), the KLARA and the SABAM For Culture Award 'Composer of the Year' (2019).

His compositions were commissioned by a.o. the Queen Elisabeth Competition and his works are performed by a.o. the Arditti Quartet, Het Collectief, HERMESensemble, I Solisti, Antwerp Symphony Orchestra, Flanders Symphony Orchestra, Bl!ndman, ... His work was also programmed in France, London, The Amsterdam Concertgebouw, Croatia, Denmark, Slovakia and China. He teaches Composition and Harmony at the Royal Conservatoire of Antwerp.

CURRICULUM VITAE

Birth 04/06/1980, Antwerp
 Address Belgium
 Nationality Belgian

Education

1998-2003 Royal Conservatoire of Antwerp
 Subjects: composition (class Wim Henderickx), violin, chamber music,
 analysis, counterpoint and fugue
 Graduated Master of Music in 2003 with great distinction

2003-2004 Conservatory of Amsterdam
 Subject: composition (class Theo Loevendie and Wim Henderickx)
 Graduated Bachelor of Music in 2004 with greatest distinction

Awards

1999 Laureate KBC Aquarius Composition Contest
 Composition: Rhapsody for violin and orchestra (1999)

2002 BAP (Belgian Artistic Promotion) SABAM
 Composition: Trio for clarinet, viola and piano (2000)

2006 Laureate 'Call for scores' of the ISCM Flanders
 Composition: String Quartet (2004)

2007 Jeugd & Muziekprijs Compositie (Youth & Music Prize Composition)

2012 Laureate 'Call for scores' of the ISCM Flanders
 Composition: The Feasts of Fear and Agony (2012)

2014 Second Prize International Composition Contest NEW NOTE in Croatia
 Composition: String Quartet (2004)

2018 Awarded 'Call for scores' van het ISCM Flanders – Beijing 2018
 Composition: Music for 3 instruments (2010)

2020 Awarded with KLARA Composer of the Year 2019
 Awarded with the SABAM For Culture Award 2019

Professor of Composition

2005-2018 Music Academy Schoten (BE)
 2006-2024 Music Academy Merksem (BE)
 from 2017 Composition (Main Course) Teacher at the Royal Conservatoire of Antwerp (BE)
 2019 Guest Professor Royal Conservatoire of Mons (BE)
 from 2022 Harmony & Counterpoint (Main Course) Teacher at the Royal Conservatoire of Antwerp (BE)

COMMISSIONED COMPOSITIONS

The music of Bram Van Camp is published by DONEMUS (www.donemus.nl)

Complete list of works (including non commissioned works):

www.bramvancamp.com

Overture

for Orchestra (2020)

Commissioned by Antwerp Symphony Orchestra

Performances 28/05/2021 Koningin Elizabethzaal Antwerpen (Elim Chan)

Radio Klara

TV Live streaming

Träume

for mezzo-soprano and orchestra (2019)

Commissioned by Flanders Symphony Orchestra

Performances 09/05/2019 Concertgebouw Brugge (Christianne Stotijn)

12/05/2019 deSingel Antwerp (Christianne Stotijn)

13/05/2019 Parkzaal, Musis, Arnhem (Christianne Stotijn)

14/05/2019 BOZAR Brussels (Christianne Stotijn)

Radio Klara

Scherzo-Bagatelle

for violin and piano (2018)

Commissioned by Queen Elisabeth Competition for Violin – Semi-Final (Compulsory work)

Performances 06/05/2019 (x4) Flagey, Brussels

07/05/2019 (x4) Flagey, Brussels

08/05/2019 (x4) Flagey, Brussels

09/05/2019 (x4) Flagey, Brussels

10/05/2019 (x4) Flagey, Brussels

11/05/2019 (x4) Flagey, Brussels

Radio/TV Klara, Canvas, Musique3, RTBF

Music for 5 instruments

for flute, clarinet, violin, violoncello and piano (2018)

Commissioned by Het Collectief

Performances 02/12/2018 TivoloVredenburg, Utrecht, NL (Het Collectief)

19/01/2019 St-Pieterskerk CC Maasmechelen (Het Collectief)

12/11/2019 Nitrianska Galeria, Nitra, Slovakia (Het Collectief)

13/11/2019 Mellos Ethos Festival, Bratislava, Slovakia (Het Collectief)

19/11/2019 Conservatoire Royal de Mons (Het Collectief)

23/11/2019 Festival LOOP, Le Senghor, Brussels (Het Collectief)

Mozart's dissonance

for flute, clarinet and string trio (2017)

Commissioned by Oxalys

Consonants

for saxophone quartet, string quartet and tape (2015-2016)

in memoriam Luc Brewaeys

Commissioned by Blindman Collective

Performances 17/03/2016 deSingel, Antwerp (Blindman Collective)

Concerto

for piano and ensemble (2014-2015)

Commissioned by *I Solisti del Vento*
Performances *16/11/2017 AMUZ, Antwerp (Jan Michiels, piano & I Solisti del Vento)*
17/11/2017 De Bijloke, Ghent (Jan Michiels, piano & I Solisti del Vento)
Radio *Klara*

Klee Sketches

for clarinet/bass clarinet, alto/baritone saxophone, violin/viola and piano (2013-2014)

Commissioned by *Ensemble Hommages*

Funk Fantasy

for 3 bassoons

Commissioned by *Ghent Bassoon Festival*

Performances *19/04/2014 Miryzaal Ghent (Pieter Nuyten, Philipp Tützer, Simon Van Holen)*

The Feasts of Fear and Agony

for soprano and ensemble (2010-2012)

(based on poems by Paul Van Ostaijen)

Commissioned by *Het Collectief*

Performances *23/03/2012 deSingel, Antwerp (Het Collectief and Liesbeth Devos)*
30/01/2013 Casino, Sint-Niklaas (Het Collectief and Liesbeth Devos)

Radio *Musiq'3, Klara*

Recording *Outhere Music, Fuga Libera 715 (2013)*

Improvisations

For solo violin (2011)

Commissioned by *Concertgebouw Brugge*

Performances *07/05/2011 deSingel, Antwerp (Wibert Aerts)*
17/12/2013 De Link, Tilburg (Wibert Aerts)
30/01/2014 Sint-Remigiuskerk, Maasmechelen (Wibert Aerts)
18/05/2014 Flanders Festival Kortrijk (Wibert Aerts)
19/09/2015 Open Days Festival, Aalborg, Denmark (Peter Bogaert)
04/03/2020 Belgian Music Days, Mons (Wibert Aerts)

Radio *Musiq'3, Klara*

Recording *Outhere Music, Fuga Libera 715 (2013)*

Three Songs

for (mezzo-) soprano and ensemble (2010)

(based on poems by van Paul Van Ostaijen)

Commissioned by *TRANSIT Festival Leuven*

Performances *22/10/2010 STUK, Leuven (Els Mondelaers)*
16/11/2010 De Zwarte Panter, Antwerp (Els Mondelaers)
12/02/2012 BOZAR, Brussels (Liesbeth Devos)

Three Songs

for soprano and 3 instruments (2010-2018)

(based on poems by van Paul Van Ostaijen)

Commissioned by *Festival International de Musique de Chambre de Thèse (Fr)*

Performances *29/07/2018 Château de Viven, Thèse, Fr.*

Music for 3 instruments

for clarinet, violin and piano (2010)

Commissioned by Festival der Voorkempen, Schilde

Performances 22/05/2012 Festival der Voorkempen, Schilde (Het Collectief)
 08/11/2012 Flanders Remembers, London, UK (Het Collectief)
 16/12/2012 Concertgebouw Amsterdam, NL (Het Collectief)
 05/04/2014 Miryzaal, Ghent (Ensemble Fractales)
 07/11/2015 AMUZ, Antwerp (HERMESensembles & De Compagnie)
 12/11/2015 Melos Ethos Festival, Bratislava, Slovakia (Het Collectief)
 22/07/2017 Festival International de Musique de Chambre de Thèse (Fr)
 17/09/2017 Festival van de Architectuur (deCompagnie)
 23/09/2017 Festival der Voorkempen, Schilde (Het Collectief)
 21/10/2017 TRANSIT Festival Leuven (Het Collectief)
 10/11/2017 November Music, Den Bosch (Het Collectief)
 02/03/2018 Belgian Music Days 2018 (Trio Erämaa)
 26/05/2018 ISCM World Music Days – Beijing (Trio Clavino)

Radio Musiq'3, Klara, Slovakian Radio

Recording Outhere Music, Fuga Libera 715 (2013)

Capriccio

for oboe solo (2009)

Commissioned by CC De Schakel, Waregem

Performances 18/03/2009 CC De Schakel, Waregem (Piet Van Bockstal)
 22/03/2009 CC De Velinx, Tongeren (Piet Van Bockstal)
 29/03/2009 CC Belgica, Dendermonde (Piet Van Bockstal)
 26/04/2009 De Roma, Antwerp (Piet Van Bockstal)
 22/05/2009 Logos, Ghent (Piet Van Bockstal)
 22/11/2009 Elzenveld, Antwerp (Piet Van Bockstal)
 06/05/2018 AMUZ Antwerpen (Piet Van Bockstal)

Concerto

for violin and ensemble (2008)

Commissioned by HERMESensembles

Performances 29/11/2008 AMUZ, Antwerp (Wibert Aerts & HERMESensembles)
 19/11/2013 Concertgebouw Bruges (Wibert Aerts & Flanders Symphony Orchestra)
 22/11/2013 De Bijloke, Ghent (Wibert Aerts & Flanders Symphony Orchestra)
 24/11/2013 deSingel Antwerp (Wibert Aerts & Flanders Symphony Orchestra)
 09/09/2016 deSingel Antwerp (Wibert Aerts & HERMESensembles)
 26/04/2016 Festival der Voorkempen, Schilde (Wibert Aerts & HERMESensembles)

Radio Musiq'3, Klara, Radio4 (NL)

Recording Etcetera Records KTC 1636 (2018)

Tetrahedron

for orchestra (2006 / 2007)

Commissioned by Antwerp Symphony Orchestra

Performances 29/11/2007 Concertgebouw Bruges (Royal Flemish Philharmonic)
 30/11/2007 deSingel, Antwerp (Royal Flemish Philharmonic)

Radio Klara

Piano Piece Nr. 1

for piano solo (2005)

Commissioned by Nikolaas Kende

Performances 01/03/2006 Museum Ancient Arts, Brussels (Nikolaas Kende)
 20/07/2006 De Rode Pomp, Ghent (Nikolaas Kende)
 14/10/2006 Muizelhuis, Hulste (Nikolaas Kende)
 16/03/2008 AMUZ Antwerp (Geert Callaert)
 26/03/2009 Concertstudio, Kortrijk (Nikolaas Kende)
 30/10/2009 Gemeentelijke Raadzaal, Erpe-Mere (Nikolaas Kende)
 14/01/2011 Kolveniershof, Antwerp (Yutaka Oya)
 25/11/2011 Kolveniershof, Antwerp (Nikolaas Kende)
 18/12/2011 Koninklijke Piet Stautkring (Nicolas Callot)
 19/11/2019 Blauwe zaal, deSingel Antwerp (Markiyan Popil)

String Quartet

for 2 violins, viola and violoncello (2004)

Commissioned by Concert Organisation Conservatory Antwerp

Performances 21/03/2005 deSingel Antwerp (Kandinsky Kwartet)
 07/10/2014 New Note Festival, Samobor, Croatia (Arditti Kwartet)

Radio/TV HRT, Croatian Radio and Television**Hidden Facts**

for wind quintet (2004)

Commissioned by Syrinx Ensemble

Performances 13/10/2004 CC De Maalbeek, Brussels (Syrinx Ensemble)
 16/11/2006 De Bijloke, Ghent (I Solisti)
 23/02/2019 Miryzaal Ghent (Focus Wind Quintet)

Radio Klara*Recording* Etcetera Records KTC 1624 (2018)**273" - Two hundred and seventy three seconds**

for 21 instruments (2003)

Commissioned by deSingel - Ars Musica

Performances 09/03/2004 deSingel, Antwerp (HERMESensembel)
 16/03/2008 AMUZ, Antwerp (HERMESensembel)

Radio Klara**Vers 4**

for mezzo-soprano and 8 instruments (2001)

(based on a poem by Paul Van Ostaijen)

Commissioned by Flanders Festival, Antwerp

Performances 17/10/2001 Carolus Borromeuskerk, Antwerp (HERMESensembel)
 18/10/2001 deSingel, Antwerp (HERMESensembel)

RECORDINGS

CD Recordings



Recorded compositions:
The Feasts of Fear and Agony
Music for 3 instruments
Improvisations

Performed by:
 Het Collectief, Vyintas Baltakas cond.
 Liesbeth Devos, soprano

Reviews: Pointculture (FR), december 2013
 The Gramophone (GB), maart 2014
 Diapason (FR), december 2013
 Staalkaart #25 (BE), 2014

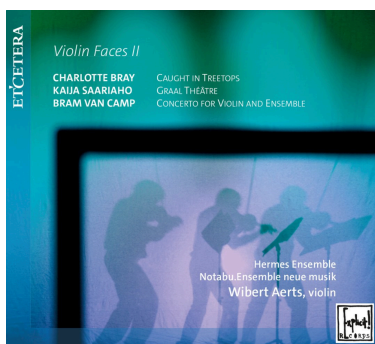
Fuga Libera 2013 (Outhere Music - Fug 715)



Recorded composition:
Hidden Facts, for Wind Quintet (2004)

Performed by:
 Focus Wind Quintet

Etcetera records 2018 (KTC 1624)



Recorded composition:
Concerto for violin and ensemble (2008)

Performed by:
 Wibert Aerts, violin
 HERMESensemble, Frank Agsteribbe, cond.

Etcetera Records 2018 (KTC 1636)



Recorded composition:
Scherzo-Bagatelle for violin and piano (2018)

Performed by:
Luke Hsu, violin
Takashi Sato, piano

Queen Elisabeth Competition for Violin 2019

Live recordings

Klara (Classical Radio of Flanders)

Hidden Facts (2004) for wind quintet
By: I Solisti – De Bijloke, Ghent (16/11/2006)

Concerto for violin and ensemble (2008)
By: Flanders Symphony Orchestra, Jonas Alber cond., Wibert Aerts, violin – deSingel, Antwerp (24/11/2013)

Improvisations for solo violin (2011)
By: Wibert Aerts, violin – Flanders Festival Kortrijk (18/05/2014)

Music for 3 instruments for clarinet, violin and piano (2010)
By: Hermesensemble & De Compagnie – AMUZ Antwerp (07/11/2015)
By: Het Collectief – TRANSIT Festival Leuven (21/10/2017)

Concerto for piano and ensemble (2014-15)
By: I Solisti, Etienne Siebens cond., Jan Michiels: piano – De Bijloke, Gent (23/11/2017)

Radio France Musique

Sonata for violin and piano (2003)
By: Jolente De Maeyer & Nikolaas Kende – Festival Radio France, Montpellier (12/07/2011)

Radio Klasika (Slovakia)

Music for 3 instruments for clarinet, violin and piano (2010)
By: Het Collectief – Melos Ethos Festival, Bratislava (12/11/2015)

Music for 5 instruments for flute, clarinet, violin, violoncello and piano (2018)
By: Het Collectief – Melos Ethos Festival, Bratislava (13/11/2019)

Croatian Radio and Televisie (HRT) – Television broadcast

String Quartet (2004)
By: Arditti Quartet – NEW NOTE Festival, Samobor, Croatia (07/10/2014)

Online

Concerto for violin and ensemble (2008) (version for chamber orchestra)
By: Wibert Aerts, vionin & Flanders Symphony Orchestra, Jonas Alber cond.
<https://www.youtube.com/watch?v=8l9pPgljdss>

Concerto for violin and ensemble (2008)
By: Wibert Aerts, violin & Hermes Ensemble, Marco Angius, cond.
<https://www.youtube.com/watch?v=BEwJO2jFz1g>

Concerto voor viool en ensemble (2008)
By: Wibert Aerts, violin & Hermes Ensemble, Frank Agsteribbe, cond.
https://www.youtube.com/watch?v=plSPS1t4dtY&list=PLK6eSE6mhcdBSJGSUnaz_YK0t_knAW5SXC&index=3&t=0s

Music for 3 instruments (2010)
By: Het Collectief
https://www.youtube.com/watch?v=9M_oIVgOVd0&list=PLK6eSE6mhcdCKo8eAwaop03uO8N6hm2uk&index=2&t=0s

Music for 5 instruments (2018)
By: Het Collectief
<https://www.youtube.com/playlist?list=PLK6eSE6mhcdD54sU4Kz1zF7YxeqHIYvbX>

Scherzo-Bagatelle (2019)
Playlist with various performers
https://www.youtube.com/watch?v=GN2fuwWG8E8&list=PLK6eSE6mhcdBli0ASQ4Z-w2REOuQ9Y_8d

String Quartet (2004)
By: Arditti Quartet
https://www.youtube.com/watch?v=DwkBpOU_MAO

Drie Lieder for soprano and piano (2010)
By: Liesbeth Devos, soprano & Lucas Blondeel, piano
<https://www.youtube.com/watch?v=LM28kNrElGE>

The Feasts of Fear and Agony for soprano and ensemble (2010-2012)
By: Liesbeth Devos, soprano & Het Collectief, Vykintas Baltakas, cond.
https://www.youtube.com/watch?v=YV1sVOG4dik&list=PLK6eSE6mhcdDLGVOVr4un_mYIPm2Wrpul

International premieres

- 2004 Bachzaal Amsterdam, The Netherlands
28/05/2004 Performance of *Sonata for violin and piano (2003)*
by Bram Van Camp, violin and Lucas Blondeel, piano
- 2008 Conservatorium, Amsterdam, The Netherlands
22/05/2008 Performance of *Sonata for violin and piano (2003)*
by Anne-Rose van Gils, violin and Elena Manevska, piano
- Theater Cameleon, Amsterdam, The Netherlands
28/05/2004 Performance of *Sonata for violin and piano (2003)*
by Anne-Rose van Gils, violin and Elena Manevska, piano
- 2011 Montpellier, France – Festival Radio France
12/07/2011 Performance *Sonata for violin and piano (2003)*
by Jolente De Maeyer, violin and Nikolaas Kende, piano
Live-broadcast: Radio France Musique
- 2012 London, United Kingdom – Flanders Remembers
08/11/2012 Performance *Music for 3 instruments (2010)*
by Het Collectief
- Amsterdam, The Netherlands - Concertgebouw
16/12/2012 Performance *Music for 3 instruments (2010)*
by Het Collectief
- 2013 Tilburg, The Netherlands – De Link
17/12/2013 Performance *Improvisations for solo violin (2011)*
by Wibert Aerts, viool
- 2014 Samobor, Croatia – New Note Festival
07/10/2014 Performance *String Quartet (2004)*
by the Arditti Kwartet
- 2015 Aalborg, Denmark – Open Days Festival
19/09/2015 Performance *Improvisations voor viool solo (2011)*
by Peter Bogaert, viool
- Bratislava, Slovakia – Melos Ethos Festival
12/11/2015 Performance *Music for 3 instruments (2010)*
by Het Collectief
- 2017 Festival International de Musique de Chambre de Thèse (France)
22/07/2017 Performance *Music for 3 instruments (2010)*
by Julien Hervé - clarinet, Jan Orawiec - violin, Jean Sugitani – Piano
- Den Bosch, The Netherlands – November Music
10/11/2017 Performance *Music for 3 instruments (2010)*
by Het Collectief
- 2018 Beijing, China – ISCM World Music Days
26/05/2018 Performance *Music for 3 instruments (2010)*

by Trio Clavino

Festival International de Musique de Chambre de Thèse (France)

29/07/2018 Premiere *Three Songs for soprano and 3 instruments (2010-2018)*

2019 Arnhem (*Musis* Concert Hall), The Netherlands

13/05/2019 Performance of *Träume* for mezzo-soprano and orchestra (2019)
by Christianne Stotijn, mezzo-soprano and Flanders Symphony Orchestra,
Karel Deseure, cond.

Nitra, (Nitrianska Galeria), Slovakia

12/11/2019 Performance *Music for 5 instruments (2018)*

By: Het Collectief

Bratislava, Slovakia – Melos Ethos Festival

13/11/2019 Performance *Music for 5 instruments (2018)*

By: Het Collectief

PRESS

Diapason, December 2013

Review of the CD containing 'The Feasts of Fear and Agony, 'Music for 3 instruments' and 'Improvisations', by Liesbeth Devos, soprano and Het Collectief, cond. Vyintas Baltakas.

céder sans trop de dommages le pas à une vision plus élevée, sinon plus abstraite.

Patrick Szersnovicz

RÉFÉRENCES : Mravinski (DG), Karajan/Berlin (DG), Montoux/Londres (nos « Indispensables ») pour la 5e ;

Mark-Anthony Turnage

NÉ EN 1960

Ψ Ψ Ψ *Speranza. From the Wreckage.* Hakan Hardenberger (trompette), London Symphony Orchestra, Daniel Harding.

LSO Live LSO0744. Ⓟ 2013. TT : 55'.

Technique : 3/5



La musique de Mark-Anthony Turnage jouit outre-Manche d'une faveur inconcevable en France. In-

sensible, comme celle de Britten, au démon de la respectabilité, elle prend son bien où bon lui semble, notamment dans le jazz et le folklore, avec pour seul souci de faire voyager l'auditeur sans le perdre. La réussite de son dernier opéra *Anna Nicole* lui a donné raison.

Tonique et actif, *From the Wreckage* (Du naufrage, 2005) est un concerto pour trompette volubile où le soliste progresse quasi *improvisando*, d'abord sur le bugle au timbre sombre, puis sur l'instrument ordinaire pour finir sur la trompette piccolo tandis que la tension accumulée se résout.

Speranza (2012) est une symphonie dont les mouvements, au lieu d'allegro, moderato, scherzo et adagio, s'intitulent tous « espoir » : *Amal* en arabe, *Hoffen* en allemand, *Dochas* en gaélique et *Tikvah* en hébreu. Chacun est irrigué par le flux et le reflux d'un court motif mélodique caractéristique, palestinien ou israélien, traité avec un art consommé du contrepoint de lignes et de timbres. Dans *Hoffen*, la sonorité plaintive du duduk arménien opposée aux déflagrations de la grosse caisse est naturellement éloquente. La vigueur de *Dochas* n'a rien à envier aux danses de *West Side Story*. Mais c'est *Tikvah* avec ses glas, ses mélodies, son choral et son atmosphère d'adieux (*Abschied* du *Chant de la terre*) qui reste la page la plus mémorable. Il est la plus sûre raison de découvrir ce disque superbement servi par ses créateurs, Daniel Harding à la tête du London Symphony orchestra et le trompettiste suédois Hakan Hardenberger.

Gérard Condé

Bram Van Camp

NÉ EN 1980

Ψ Ψ Ψ Ψ *The Feasts of Fear and Agony. Music for 3 Instruments. Improvisations.*

Liesbeth Devos (soprano), Het Collectief, Vyintas Baltakas.

Fuga Libera FUG715. Ⓟ 2013. TT : 1h 03'.

Technique : 4,5/5



L'écoute d'*Improvisations* (2011) ne laisse aucun doute : c'est en fin praticien du violon que le jeune compositeur an-

versois Bram Van Camp écrit cette pièce, héritière des sonates et études de son compatriote Ysaÿe. De cette virtuosité idiomatique du violon romantique, à la palette discrètement élargie, Wibert Aerts se joue en restant pleinement disponible pour articuler avec limpidité les plans polyphoniques et rendre parfaitement crédible une spon-tanéité méticuleusement ouvragée.

Très bartokienne par le titre comme par l'effectif, *Music for 3 Instruments* (2010) ne l'est guère par la texture. La pièce repose essentiellement sur un passage de relais très adroitement noué entre les protagonistes : les sons multiphoniques très ténus de la clarinette dans lesquels s'immisce le violon, les émanations vaporeuses de ce dernier venant diffracter les résonances du piano, tout cela témoigne d'une grande maîtrise de l'écriture instrumentale. L'extrême cohésion chambriste de Het Collectief, un des atouts maîtres de la formation, fait des miracles dans cette musique fusionnelle, qui va toujours de l'avant.

Plat de résistance, *The Feasts of Fear and Agony* (2010-2012) doit peut-être son caractère plus incisif aux poèmes (1918-1921) de Paul Van Ostajien, à leur graphie expérimentale et à leur rythme intrinsèque. Si devant cette expressivité exacerbée et ce recours au *Sprechgesang* on pense à un *Pierrot Lunaire* - dont le quintette avait d'ailleurs enregistré une fort belle version - dopé par l'électricité d'*Erwartung*, Van Camp a assurément trouvé une voie originale dans cette théâtralité non sémantique, habitée par Liesbeth Devos avec un aplomb indiscutable. Comme à l'accoutumée, Het Collectief nous livre un disque très abouti, que l'on prend plaisir à réécouter sous toutes ses coutures.

Pierre Rigaudière

Giuseppe Verdi

1813-1901

Ψ Ψ Ψ Ψ « Giuseppe Verdi Rarities ». Pages symphoniques et airs de Simon Boccanegra, Ernani, Attila, I due Foscari, Les Vêpres siciliennes, Aida. Luciano Pavarotti, Antonio Savastano (ténors), Giuseppe Morresi (baryton), Alfredo Giacomotti (basse). Orchestre du Théâtre de La Scala, Claudio Abbado.

Translation

Listening to his Improvisations (2011) reveals not the slightest doubt: it is as a talented violinist that young Antwerp composer Bram Van Camp has put on paper this legacy of the sonatas and studies of his compatriot Ysaye. Wibert Aerts playfully uses the idiomatic virtuosity of the romantic violin, whose palette has been discreetly extended to articulate the polyphonic aspects with clarity, resulting in making an artfully detailed spontaneity perfectly credible without abandoning a full disponibility.

Despite a very Bartokian title and choice of instruments, Music for 3 Instruments (2010) has its own texture. The piece is mainly based on a craftily constructed transfer between the protagonists: the very thin multiphonics of the clarinet in which the violin interferes and where the hazy fringes of the latter scatters the resonance of the piano, testifies to great mastery of the instrumental writing.

The extreme cohesion of the chamber ensemble ("Het Collectief"), which is one of its major strengths, achieves wonders in this ever advancing fusion music.

The main course, namely The Feasts of Fear and Agony (2010-2012) perhaps owes its sharp character to the poems (1918-1921) by Paul Van Ostaïjen, their experimental typography and their intrinsic rhythm. This heightened expressiveness and this resort to Sprechgesang is reminiscent of the electricity of the Erwartung by Pierrot Lunaire – of which the quintet has recorded a very nice version –

Van Camp has certainly found an original way in this non-semantic theatricality inhabited by an unquestionably self-confident Liesbeth Devos. As always, Het Collectief has released a very successful CD that one likes to listen to again and again.

(Pierre Rigaudière, Diapason January 2014)

The Gramophone, March 2014

Review of the CD containing 'The Feasts of Fear and Agony', 'Music for 3 instruments' and 'Improvisations', by Liesbeth Devos, soprano and Het Collectief, cond. Vykintas Baltakas.

VOCAL REVIEWS

'Abschied', D475, which clocks in at 5'07", has been known to last two minutes longer in performances by Matthias Goerne. 'Meeres Stille', D216, a song about the calm sea, is sometimes a shade above audibility. One stretch of the CD has four such songs consecutively. So does *Winterreise*, you might argue, but in a cycle with a clear emotional and architectural trajectory.

Of course, there's plenty of artistry here. For all the conceptual orientation of the disc, Boesch isn't the sort of singer who tells you what to think or feel in this music. He lays it out with hugely attractive (and protracted) clarity and then lets you enter the music a fuller participant. And in many ways, the repertoire shows the roads that led to the well-known Schubert cycles. Maybe all of that means that this disc's main appeal is to the most serious students of Schubert. **David Patrick Stearns**

Van Camp

The Feasts of Fear and Agony. Music for Three Instruments. Improvisations

*Liesbeth Devos sop

Het Collectief / Vykintas Baltakas

Fuga Libera © FUG715 (64 • DDD)



Formerly a professional violinist, the Belgian composer Bram Van Camp

(b1980) has established himself as a composer of no mean distinctiveness, as this *Fuga Libera* disc of works drawn from the past three years confirms. Much the longest piece is *The Feasts of Fear and Agony*, a song-cycle in three parts to poems by Paul Van Ostaijen whose evocative and often fanciful imagery has been reduced to its semantic essence in music that reflects the emotional volatility of the resulting text via a succession of recitative and arioso passages, the soprano affording continuity across a fragmented and often disjunctive instrumental texture that only really coalesces by the latter stages of the second part. Liesbeth Devos succeeds admirably in this respect, while her feeling for vocal timbre teases out meaning even when the actual words are less than intelligible.

The members of Het Collectief are finely attuned to the demands of this music under the guidance of Vykintas Baltakas, which is no less true of the two instrumental works featured here. *Music for Three Instruments* brings together the Bartókian combination of clarinet, violin and piano, though its 'contrasts' in tempo are elided so as to achieve a seamless

continuity – abetted by writing that draws the trio into an indissoluble whole.

Improvisations is even more impressive, its outwardly free evolution given focus by a formal outline with more than a hint of the chaconne to its unfolding – as if Bach and Lachenmann had been brought into an unlikely yet productive accord.

Performances again do justice to these engrossing pieces, heard to advantage in sound whose clarity is not at the expense of overall perspective. The booklet has a laconic interview with Van Camp – whose music, on the basis of this release, is worth getting to know. **Richard Whitehouse**

Verdi

Messa da Requiem

Juliana DiGiacomo sop Michelle DeYoung mez

Vittorio Grigolo ten Ildebrando D'Arcangelo bass

Los Angeles Master Chorale; Los Angeles Philharmonic Orchestra / Gustavo Dudamel

Video director Michael Beyer

C Major Entertainment © 2013 DVD 714708

© 2013 714804 (98' + 18' • NTSC • 16:9 • 1080i • DTS-HD MA5.1, DTS5.1 & PCM stereo • 0 • s)

Recorded live at the Hollywood Bowl, August 2013

Bonus: Interview and rehearsal with Dudamel



DVD recordings of Verdi's 'opera in ecclesiastical robes' have become more commonplace in recent

years, the catalogue now boasting (mostly) acclaimed accounts from Mehta (2005), Temirkanov (2011) and Barenboim (2013), as well as 'archive' offerings from Giulini (1964), Karajan (1967) and Abbado (1982).

The latest competitor to challenge these 'indoor' performances comes from the slightly incongruous setting of the Hollywood Bowl, where 11,000+ Californians listened to the heavily amplified Los Angeles forces during two evenings last August. They are certainly a quiet audience, despite the preponderance of wine glasses and other picnic paraphernalia. Judicious editing has also removed the disturbance from passing helicopters and police sirens.

Conducting from memory, Dudamel favours broad tempi, an approach reinforced by his baton-less direction, with much moulding of hand gestures, mouthing the chorus's words and flicking his curly mane to emphasise where the strong beats are (or should be) – since there are times when he seems to be following the orchestra's lead. Nonetheless, he draws beautifully nuanced playing from his highly responsive orchestra and offstage

trumpeters (who really do sound *lontano*, in the distance). The cellos float effortlessly through the opening phrases of the *Offertorio* and the woodwind's contribution is universally excellent. The visual impact of the bass drummer thwacking two drums simultaneously is matched by the sonic gain.

Although the Requiem is not a difficult piece in terms of chorus notes, it does require stamina and discipline. The diction of the well-drilled Los Angeles Master Chorale is exemplary, with crisp enunciation, perfect tuning and unanimity of attack. The solo quartet can make or break a performance, depending on whether they view it competitively or as an ensemble piece. The greatest pleasure comes from the soprano, Juliana DiGiacomo, whose ravishing tone is spread evenly across a true Verdian range, with a honeyed lower register and high notes which can sear the ear, though never screechingly so. The mezzo Michelle De Young is less impressive; her flailing vibrato can become tiresome, though when singing in octaves with the soprano, the tuning is perfectly matched. Vittorio Grigolo sings his tenor sections with impassioned fervour, although there are a couple of sloppy moments in the 'Ingemisco'. Verdi's passages for the bass are not as stretching as for the other soloists but Ildebrando D'Arcangelo despatches them with a firm tone and eloquent phrasing.

Visually, I wonder how often one would regularly re-view this performance. Some of the camera angles are awkward and the lighting makes everything look somewhat flat. The bonus chapter consists of rehearsal material and a lengthy (though not especially helpful) interview with Dudamel. He does not explain, for example, why he pulls the tempo about so much, for example in the final *Libera me*. His interpretation is sound, if a little stodgy. I feel that the Requiem requires a more turbulent approach than that presented here, despite the sonic splendours of the closely miked musicians.

Malcolm Riley

Erika Sunnegårdh

Beethoven *Fidelio* - Abscheulicher, wo eilst du hin
R Strauss *Salome* - Ah, du wolltest mich nicht deinen Mund küssen lassen^o. Vier letzte Lieder
Wagner *Der fliegende Holländer* - Wie aus der Ferne^o. Tannhäuser - Dich, teure Halle; Allmächt'ger Jungfrau

Erika Sunnegårdh sop *Elika Ström Majling mez

*Thomas Sunnegårdh ten *Albert Dohmen bar

Malmö Symphony Orchestra / Will Humburg

Erika Sunnegårdh © 888174 304687

(67' • DDD • T/I)

Staalkaart #25, June 2014

Review of the CD containing 'The Feasts of Fear and Agony, 'Music for 3 instruments' and 'Improvisations', by Liesbeth Devos, soprano and Het Collectief, cond. Vykintas Baltakas.

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in het sappenmengsel en leed daardoor aan een zwaarmoedigheid die verblifvond was omdat ze tegelijk verlamde en inspireerde. Befaamde zwartzakken als Hamlet en Dowland koketteerden graag met die ambiguiteit en haar roeswekkende consequenties, en Dowland serveerde zwaarmoedigheid gewoontje ook nooit onverdond. *Behalve* in de consortversie van de *Lachrimae*. Dowland maakt daar geen gebruik van de lichtere galliards die gewoonlijk tussen de pavaanes gemonteerd worden, en verdiept stelselmatig de loden somberheid van de uitgangsmelodie in dissonanten en harmonische inventies die zowel gedurfd als hondsefficiënt zijn. Dowland is in verschillende opzichten een brugfiguur tussen (late) renaissancepolyfonie en vroege barokexpressie, maar uitvoerders van zijn consortmuziek mijden graag die ambiguiteit: wie de verhalen in de afzonderlijke stemmen in beeld brengt doet dat namelijk ten koste van het meeststemmige weefsel, wie teveel polyfonie wil loopt het risico expressie en emotie te doden. De Oostenrijkse gambiste Romina Lischka en haar Hathor Consort slagen erin het beste van beide werelden uit de muziek te extraheren, in een uitvoering die op geen enkel vlak toegevingen lijkt te moeten doen: holistisch melancholisch van op afstand, schrijnend somber van nabij. Met mate consumeren is dus de boodschap. Respect!

Stefan Grondelaers

Bram Van Camp: De Feesten van Angst en Pijn

Het Collectief, Liesbeth Devos, sopraan;
Vykintas Baltakas

Fuga Libera FUG 715

Paul Van Ostajen prikkelt de nieuwsgierigheid van musici en componisten. In de ritmiek van zijn poëzie zit onderhuids een partituur te broeien. Van de bundel *Feesten van Angst en Pijn* werd pas in 2006 een eerste papieren uitgave beschikbaar bij uitgeverij Vantilt: een getrouwe weergave van het ene zelfgeschreven exemplaar van de dichter. De ontreddering van de jonge Van Ostajen – naar Berlijn gelucht om een gevangenisstraf in Antwerpen te ontlopen – is af te lezen aan de



bladschikking. Die onrustige manier om woorden op een blad te verspreiden heeft componist Bram Van Camp (1980) getransponeerd naar het klankbeeld, met tegelijk respect en verbeeldingskracht. De cruciale timing en de spannende rustpauzes zijn naadloos op het ritme van Van Ostajen geënt. Er is de intensiteit van de dichter en de componist, maar zeker die van sopraan Liesbeth Devos, die letterlijk alle hoeken van haar stem laat horen. De teksten van de gedichten zijn niet in het inlegboekje opgenomen. De kraakheldere projectie van de zangeres met de scherpzinnige instrumentale interventies maken de gedichten verrassend duidelijk.

Twee instrumentale composities hebben niets meer met Van Ostajen van doen. Toch delen ze dezelfde rusteloosheid. Een trio voor klarinet, viool en piano, niet toevallig de instrumentatie van Bartoks *Contrasts* en *Improvisations* voor viool solo zijn telkens snedig gespeeld. Een sterk portret van een componist met een consequente eigen stem.

Véronique Rubens



Wolfgang Amadeus Mozart: Pianoconcerto nr.25 in C, K.503 & Pianoconcerto nr.20 in d, K.466

Martha Argerich, piano; Orchestra Mozart
o.l.v. Claudio Abbado

DG 479 1033

De eerste opname die de Italiaanse dirigent Claudio Abbado in 1967 voor Deutsche Grammophon maakte was er een met Martha Argerich als soliste in het *Derde pianoconcerto* van Sergej Prokofjev en het *Pianoconcerto in G* van Maurice Ravel. Toen stond Abbado aan het roer van de Berliner Philharmoniker. Op de laatste cd van de in januari van dit jaar overleden dirigent horen we het Orchestra Mozart, dat Abbado zelf oprichtte in Bologna in 2004. Martha Argerich is opnieuw van de partij, deze keer in twee pianoconcerto's van Wolfgang Amadeus Mozart. De opname werd vorige zomer gemaakt tijdens het Festival van Luzern.

We vinden hier misschien niet de perfectie van een studio-opname terug – zeker bij het orkest –, maar laat ons in dit geval gelukkig prijzen dat de concerten werden gecaptureerd. Want de elegantie en souplesse waarmee Abbado zijn orkest leidt, en de gedrevenheid en verfijning van Martha Argerich zorgen voor enkele adembenemende momenten. Dit is kamermuziek van een verblijvende schoonheid. Een mooi voorbeeld daarvan horen we in het langzame middendeel van het *Pianoconcerto nr.25*, waar Argerich in volledige harmonie met de houtblazers musicceert. Zelfs op plaatsen waar Argerich heel intuïtief – bijna improvisatorisch – begint te spelen, blijft Abbado de stabiele factor en leidt hij zijn orkest met rustige en zachte hand. Dezelfde elektriciteit en vinnigheid die hun eerste samenwerking kenmerkte, horen we ook hier in beide concerto's van Mozart. Geen stof te bekennen op de partituur. Daarentegen musiceren Abbado en Argerich met een ongelooftijdse frisheid en kracht, alsof het de eerste keer is dat ze deze werken brengen. Deutsche Grammophon neemt met het uitbrengen van deze laatste opname op een mooie manier afscheid van een van de grootste dirigenten van zijn generatie.

Vincent Gons

Mauricio Kagel: pianotrio's

Trio Image

Avi 4260085532780

Mauricio Kagel behoort, al was het maar omwille van zijn geboortjaar tot de generatie van grote modernisten waartoe ook Boulez, Nono of Berio behoren. En al staat hij voorgoed geboekstaafd als postmodernist – dat wil zeggen: als verheven grapjas en relatieverder van het hooggestemde, bloedsrieuze, avant-gardistische ideaal van zijn genoemde leeftijdsgenoten – toch is dat verband goed hoorbaar in zijn muziek. Postmodern is Kagel vooral in die zin, dat zijn muziek tegelijk commentaar op en fenomenologisch onderzoek van muziek is. Maar Kagel was een door en door ernstig kunstenaar en dat laat zich bijvoorbeeld aan zijn pianotrio's, verspreid gecomponeerd over de



Translation

*Paul Van Ostaijen stimulates the curiosity of musicians and composers. In the rhythm of his poetry a musical score can be detected. The first printed version of *The Feasts of Fear and Agony* was published in 2006 by Vantilt: a faithful reproduction of the only copy handwritten by the poet. The desperation of the young Van Ostaijen – who fled to Berlin to escape imprisonment in Antwerp - can be seen in the layout. Respectfully and imaginatively composer Bram Van Camp (b.1980) has transposed into music the agitated way in which the words are laid out on paper by the poet. The crucial timing and the exciting breaks are seamlessly grafted onto Van Ostaijen's rhythm. There is the intensity of the poet and the composer, but certainly also that of soprano Liesbeth Devos, who literally shows us all corners of her voice. The texts of the poems are not included in the booklet. The crisp projection of the singer with the astute instrumental interventions make the poems surprisingly clear.*

*Two instrumental compositions have nothing to do with Van Ostaijen, yet they share the same restlessness. A trio for clarinet, violin and piano, not coincidentally the instrumentation of Bartok's *Contrasts and Improvisations* for solo violin are played every incisively.*

A powerful portrait of a composer who has his own consistent voice.

(Véronique Rubens, Staalkaart #25 June-July-August 2014)

Kwadratuur, 24th April 2014

Review of the CD containing 'The Feasts of Fear and Agony, 'Music for 3 instruments' and 'Improvisations', by Liesbeth Devos, soprano and Het Collectief, cond. Vykintas Baltakas.

Five years after "Close My Willing Eyes" featuring the work of Bart Vanhecke, the Belgian chamber music ensemble Het Collectief has released a second CD, devoted exclusively to the music of a young countryman. This time the thirtysomething Bram Van Camp is the lucky composer. Three of his compositions are on the CD. The first, "The Feasts of Fear and Agony" based on poems by Paul Van Ostaijen, takes up over half of the CD. For this work, the standard quintet of The Collective is extended by three musicians and the soprano Liesbeth Devos.

Van Camp's music is not immediately melodically and harmoniously apparent, but anyone taking the trouble to attentively listen to his music can quickly be taken in by Van Camp's world. An important element is the exceptionally beautiful orchestration where the colors of the different instruments overlap and the music very smoothly changes from fast, spindly movements to a frozen standstill and pending excitement. It becomes clear how well Van Camp models the sound and the musical material. Without having to resort to catchy melodies, the composer still manages to forge the music into a meaningful whole, even to the extent that the result is reminiscent of the visual orchestration and melodies of Schoenberg's "Erwartung", albeit without the searing climaxes, but with the mysterious and sometimes ominous parts.

The music evokes psychedelic visions which are also present in Van Ostaijen's poetry. Of course, these psychedelic elements stand or fail with the interpretation of Liesbeth Devos. Her contribution is at times astounding. Not only her superb intonation, but also her poignant diction stands out (sung as well as spoken). Anyone not familiar with modern music practice, will at first be surprised by her extremely crisp pronunciation, but just as the image Van Ostaijen creates is important in the poem, the mere pronunciation of the text is an essential part of the music. Moreover, Van Camp strives to musically translate many words in the text, so that an attentive listener benefits from a clear diction.

The second piece, "Music for 3 Instruments" has a much more abstract title, but it sounds anything but abstract. Again Van Camp succeeds in placing a clarinet, a violin and a piano perfectly in line, allowing the sound of the different instruments to overlap in a disorienting way. This effect is reinforced by the speed and flexibility with which the musicians pass on the basic material (isolated or rapidly repeated notes or tremolos) to each other, bandying the listener from pillar to post. However, Van Camp goes further and allows the melodic and rhythmic elements to transform. This way the sound becomes almost liquid after the first nervous part, only to later dissolve into trills. The former generate a remarkable tension which only disappears when the three musicians pointillistically link up with one another. This way the atmosphere regularly changes until in the end the piece reverts to the initial material but in a pronounced minimalist way. The music almost resembles silence, forcing the listener to follow it until the end.

The final part of Improvisations shows that Van Camp reverses the idea. In this work - no improvisation, but a carefully choreographed score - solo violinist Wibert Aerts is given all the opportunities and space to express the musical schizophrenia of the composition. Music for 3 Instruments is about the fusion of three instruments, but Improvisations seems to be aimed at showing different characters with one violin. Virtuoso tremolos, pizzicatos and arpeggios all seem to allow different characters to have their say, while the danger of abstract technicality is of course lying in wait. Aerts however, takes the listener by the hand and guides him through great contrasts in tessitura and polyphonic passages (even to polyphonic trills) that he plays with such ease that all detachment disappears and the music really starts to speak. At least for those who want to listen...

(Koen Van Meel, Kwadratuur, April 2014)

http://www.kwadratuur.be/cdbesprekingen/detail/bram_van_camp_-_the_feasts_of_fear_and_agony_music_for_3_instruments_improv/#.WTQ9ZNAZZ9h

Pointculture, December 13th, 2013

Review of the CD containing 'The Feasts of Fear and Agony, 'Music for 3 instruments' and 'Improvisations', by Liesbeth Devos, soprano and Het Collectief, cond. Vykintas Baltakas.

FEASTS OF FEAR AND AGONY/ MUSIC FOR 3 INSTRUMENTS/ IMPROVISA

Bram VAN CAMP

Liesbeth DEVOS - Vykintas BALTAKAS...

🎵 interprete belge, compositeur belge

> Ref. FV0811

> FUGA LIBERA, 2013.

Né à Anvers en 1980, Bram Van Camp a étudié la composition avec Wim Henderickx au Conservatoire royal d'Anvers puis au Conservatoire d'Amsterdam dans les classes de Theo Loevendie et Wim Henderickx. Il a également suivi d'autres cours chez Daan Manneke, Klaas de Vries et Fabio Nieder et est aussi diplômé en violon et en musique de chambre. Son style laisse une grande part à l'intuition pour aboutir à un résultat naturel. Ainsi Improvisations pour violon solo possède une structure interne complexe dissimulée sous son aspect rhapsodique. Van Camp cherche à créer une musique organique sous-tendue pour une unité architecturale liée à l'harmonie et à la forme. Music for 3 instruments fait référence à Bartok qui, dans Contrastes utilise la même instrumentation. Les trois protagonistes ne font qu'un pour donner naissance à un son de trio. Le titre " Music " annonce bien le caractère abstrait du résultat. Seule oeuvre avec texte du disque, Feesten van angst en pijn met la poésie de Paul Van Ostaijen (1896-1928) en musique. Le texte possède déjà un rythme intrinsèque que la musique suit fidèlement. Liesbeth Devos semble être l'interprète rêvée pour ce cycle aux vocalités diversifiées qu'elle interprète de manière très expressive. AG

Interprètes

Liesbeth DEVOS : Soprano

Vykintas BALTAKAS : Direction

HET COLLECTIEF : Ensemble instrumental

Translation

Bram Van Camp (b. Antwerp, 1980) has studied music under Wim Hendrickx at the Royal Conservatory of Antwerp and later at the Amsterdam Conservatory in the classes of Theo Loevendie and Wim Henderickx. He has also taken other lessons with Daan Manneke, Klaas de Vries and Fabio Nieder, and also holds a degree in violin and chamber music. His style leaves open much room to an intuition that results in a natural style. The rhapsodic aspect of 'Improvisations' for solo violin conceals a latent complex internal structure. Van Camp seeks to create an organic music which makes possible an architectural unit held together by harmony and form. 'Music for 3 instruments' refers to Bartok, who uses the same instrumentation in his 'Contrasts': the three protagonists fuse together to create a trio. The title 'Music' reflects well the abstract nature of the result. 'The Feasts of Fear and Agony', poetry by Paul Van Ostaijen (1896-1928) set to music is the only work with text on the CD. The text already has an intrinsic rhythm that the music faithfully follows. Liesbeth Devos seems to be the ideal interpreter for this cycle with diversified vocality that she plays in a very expressive way.

(AG)

<https://pointculture.be/album/FV0811/>