

## Bram Van Camp – Composer 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. Ø 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. Ø 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 Ostaïen, 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 Ostaïen 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<sup>9</sup>. Vier letzte Lieder **Wagner** Der fliegende Holländer - Wie aus der Ferne<sup>9</sup>. Tannhäuser - Dich, teure Halle; Allmäch'tger Jungfrau

**Erika Sunnegårdh** sop \***Eilika 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 verlamd 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 zwaarmoedige materiaal gewoonlijk ook nooit onverduld. Beholve 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 sorniaalheid van de uitgangsmelodie in dissonanten en harmonische inventies die zowel gedurfd als hondsefficient 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!

Srefan 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 gevlucht om een evangenisstraf 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 Bartócs *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 gecapiteerd. 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 verbluffende schoonheid. Een mooi voorbeeld daarvan horen we in het langzame middendeel van het *Pianoconcerto nr.25*, waar Argerich in volledige harmonie met de houtblazers musicieert. Zells 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.

Vincert Goris

### Mauricio Kagel: pianotrio's

Trio Imàge

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 grasjas 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](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 Ostaïjen (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/>