

## **Kwadratuur, 26th October 2010**

Review of the premiere of 'Three Songs' for mezzo-soprano and ensemble, performed by Els Mondelaers and the Nadar Ensemble, cond. Daan Janssens in the TRANSIT Festival 2010.

### **Full article:**

[http://www.kwadratuur.be/reportages/detail/transit\\_2010\\_-\\_nadar\\_ensemble/?utm\\_source=Trending&utm\\_medium=Trending+box&utm\\_campaign=Feed%3A+addthis%2FUFgo+%28Kwadratuur+%7C+Meest+gelezen%29#.WTa-GdAZZ9g](http://www.kwadratuur.be/reportages/detail/transit_2010_-_nadar_ensemble/?utm_source=Trending&utm_medium=Trending+box&utm_campaign=Feed%3A+addthis%2FUFgo+%28Kwadratuur+%7C+Meest+gelezen%29#.WTa-GdAZZ9g)

### **Translation:**

#### ***Literary sounds***

*Working with a voice means working with text, which is often perceived as a challenge by young composers. Yet in his "Three Songs" composer Bram Van Camp (1980) has succeeded in successfully converting the relationship between music and words into sound. And those words he found in the work of none other than Paul Van Ostaïjen, whose typographic poems (and more specifically his "Feasts of Fear and Agony") particularly intrigued him because of the renunciation of narrative meaning. This allows the voice to be used as an abstract thing, like an instrument. Nevertheless, in "Three Songs" we are hearing how the voice retains its solo mode just like the ensemble continues to play its accompanying role. Moreover, Van Camp admits that sometimes he works in a programmatic way, based on the individual meaning of a particular word, such as when the voice sings "waltz" in "verse 2" which is a reason for inserting a musical reminder of this dance. From a purely technically-compositionally point of view, it is striking how Van Camp builds up the sound in an organic and intuitive way, without the use of mathematical or conceptual processes. This is evident from the smooth alternation of quietness, picturesque passages and sudden climaxes in a work in which romantic expression goes hand in hand with a Webernian writing style and thus creates the bewilderment we also find in the poems of Van Ostaïjen.*