

Rostrum of Composers 2017

Mathilde Wantenaar (1993) Octet, for strings (2016)

Kate Moore (1979) Fern (2013)

Netherlands Public Broadcasting



nederlandse
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Composer Mathilde Wantenaar (03-08-1993)

Title Octet, for strings (2016)

Duration 15'21"

Performers Liza Ferschtman Octet
Violin: Liza Ferschtman
Esther Hoppe
Ayako Tanaka
Benjamin Marquise Gilmore
Viola: Jennifer Stumm
Tomoko Akasaka
Cello: Giovanni Gnocchi
István Várdai

Première date & place March 21st, 2017, TivoliVredenburg, Utrecht

Recordingdate & place March 23rd, 2017, Muziekgebouw aan 't IJ, Amsterdam

Production NLNPO/MAX



Biography

Amsterdam born musician Mathilde Wantenaar (1993) started her studies at the Amsterdam Conservatory, where she studied classical composition with Willem Jeths and Wim Henderickx.

She has written for, and collaborated with, the Dutch National Opera, the Royal Flemish Philharmonic, the Dutch Wind Ensemble, the Asko-Schönberg Ensemble, DeFundo male choir, Neon choir, Liza Ferschtman, Ralph van Raat, Johannette Zomer and others. During her composition studies she studied subsidiary subjects piano with Emile Simonis, cello with Maarten Mostert and voice with Maari Ernits. After she completed her composition studies she was admitted to the Royal Conservatory of The Hague, where she is currently studying classical voice with Rita Dams.

In the summer of 2015, Liza Ferschtman commissioned a piece for the Delft Chamber Music Festival which resulted in *Wiegelied* for piano, cello, and violin. The piece was received well by musicians and audience and Ferschtman commissioned a second piece, this time for string octet. In celebration of the tenth anniversary of the Muziekgebouw aan 't IJ in Amsterdam she wrote *Het Verborgene* for Amsterdam Sinfonietta, Cappella Amsterdam, and musicians from the Nieuw Ensemble. It was described as an 'unexpected highlight' by *Het Parool*. In the spring of 2016, Mathilde got the chance to fulfill her dream to write an opera. Her chamber opera *Personar* was premiered during the first edition of the Opera Forward Festival of the Dutch National Opera.

Mathilde's music has received various awards, including the Royal Conservatory Award for Young Talent (2011), the Alba Rosa Viëtor Composition Prize (2014 - both first prize and audience prize), and the second place in the Prinses Christina Composition Concours (2015).

About the work

Though the Octet I wrote for Liza Ferschtman may sound narrative, the origins of this piece are not programmatic. The piece consists of different musical elements and motives. It starts slowly, followed by a patient but steady build-up leading to an aggressive climax. Central to the piece is a chromatic theme that can be heard at the beginning and reappears continually throughout. This chromatic theme and the eerie atmosphere at the beginning of the piece are reminiscent of the first movement of *Music for Strings, Percussion and Celesta* by Béla Bartók, a composer I deeply admire. Other notable influences are the string quartets of the French masters Debussy and Ravel, two of my favourite composers and pieces. These French influences are present in a theme that is more light-hearted, soft, and naïve than the more threatening chromatic main theme and serves as a contrast. When towards the end the French theme wants to flourish for the final time it freezes at its climax and evaporates into the chromatic main theme. Another important element is the expanding chord that appears in combination with a hesitant theme, which ends the piece.

<https://soundcloud.com/mathilde-wantenaar>

Composer Kate Moore (1979)

Title Fern (2013/14)

Duration 12'12"

Performers Amsterdam Sinfonietta
Conductor Candida Thompson
Violin Karen Segal
Violin Frances The
Viola Ernst Grapperhaus
Cello Michel Weidner
Double bass Bram Decroix

Slagwerk Den Haag
- Gorka Catediano
- Pepe Garcia
- Joey Marijs
- Niels Meliefst
- Frank Wienk

Recordingdate & place September 7th, 2016
TivoliVredenburg, Utrecht – Main Hall

Production NLNPO/MAX



Biography

Kate Moore (Oxfordshire UK, 1979) is an award winning composer of new music. In 1986 she and her family (her mother is Dutch) moved to Australia where she went to school and university. She then came to The Netherlands –where she still lives- to complete a masters degree at the Royal Conservatorium of The Hague.

She creates worlds of sound for acoustic and electroacoustic media and writes instrumental music, concert music, sound installations and more. Her interests lie in research with particular respect to the history and origin of music and musical instruments and the exploration of sonic architecture, acoustics and the physics and psychoacoustics of sound. Moore specialises in creating surprising performance scenarios that feature virtuosic instrumentalists and musicians set amidst unusual and alternative performance circumstances. Her work has been described as “a giant tsunami of sound” New York Times, “a fascinating exercise in micro- and macro- rhythm” Sydney Morning Herald, “from the haze she creates, graceful, ambling melodies emerge and evaporate, and those give the music its allure.” New York Times, “her intent seems to be to create a dream, an alternative reality” UT San Diego.

Her work has been performed in venues including Carnegie Hall, The Sydney Opera House and the Concertgebouw Amsterdam and at major festivals including Sacra Profanum, The Holland Festival, The Sydney Film Festival, ISCM World Music Days and MATA. She has worked with many ensembles including Slagwerk Den Haag, Amsterdam Sinfonietta, Nieuw Ensemble, Alarm Will Sound, Bang on a Can All-Stars, Calder Quartet, Ensemble Klang, Ensemble Offspring, and Asko|Schönberg.

She holds a doctorate from The Conservatorium of Sydney (Sydney University 2008-2012), she completed her masters at the Koninklijk Conservatorium (2002-2004) and received a Bachelor of Music with first class honours and university medal from the Australian National University (1998-2001). She was awarded prizes including Den Haag Toptalent (2012), De Komeet cultural award (2010) and the Carlsbad Festival of Music Composition Prize (2010) among others. She studied cello at The Canberra School and Music and Electroacoustic composition at The Australian Center for Arts and Technology.

About the work

The original version which was for quartet was commissioned with the assistance of The Australia Council for The Arts and premiered by Ensemble Offspring in 2013. The arrangement made for Slagwerk Den Haag and Amsterdam Sinfonietta was commissioned by Slagwerk Den Haag and premiered in 2014.

The premiere performance of Ensemble Offspring was October 2013 at Dakota Theatre The Hague in the concert series I curated called Handmade Homegrown.

The première performance of the second version was given by Slagwerk Den Haag and Amsterdam Sinfonietta on 2014 16 May in the Concertzaal Tilburg.

Program notes

Fern was commissioned by Ensemble Offspring with support from The Australia Council for The Arts. It was arranged for Slagwerk Den Haag and Amsterdam Sinfonietta featuring five string players and five percussionists. The musical material explores concepts related to attack and resonance, particularly struck sounds and bowed sounds where doubling bowed percussion and bowed strings creates a sonic ambiguity where it is no longer possible to tell which instrument creates which sound. The setup includes a lithophone that was designed and built by Slagwerk Den Haag and Kate Moore especially for this piece.

A fern is an enchanting plant, ancient and universal. Its fronds overlap with intricate self-similar patterns, expanding and contracting. The ever-increasing crosshatch fibres are like feathers or wings depicted through phrases of outward and inward movements. They drift across one another, a choreography weaving three-dimensional impressions of buoyant leaves upon an undulating breeze. With a lineage reaching to the dawn of time, ferns inhabit the forest floor. Here it is dark, cool, rich and fertile, a place in which to hide one's treasures and one's secrets. Here is nature's cloak of invisibility. The skeletal structure of the plant is articulated by instrumental and sampled sounds that resemble insects that take shelter beneath its organic layers.

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Fern

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