

PROGRAMME, NOTES AND BIOS

Composer's portrait Ig Henneman 75

Sunday 12 September 2021 14.15 Orgelpark Amsterdam

Henneman invited a poet and ten musicians for her composer's portrait. It's a good mixture of various backgrounds and ages. She has assembled the musicians during her career, both in collaborations and as a composer. Henneman herself, who is featured on viola, plus two organists, a string quartet, flute, cello, vocals and clarinet/shakuhachi will perform works by Henneman in a variety of line-ups over the course of the afternoon. The programme contains three premieres, improvisations, earlier works and poems.

Ab Baars (1955) clarinet, shakuhachi

Anne La Berge (1955) flutes

Lidy Blijdorp (1986) cello

Anneke Brassinga (1948) poems

Ig Henneman (1945) compositions, viola

Annelie Koning (1992) vocals

Gerrie Meijers (1961) organ

Janneke van Prooijen (1974) violin

Elisabeth Smalt (1964) viola

Alistair Sung (1987) cello

Jellantsje de Vries (1986) violin

Ansgar Wallenhorst (1967) organ

1 'Bow Valley' (2007/16) for flutes, with soundscape and improvisation, in an arrangement featuring shakuhachi, vocals and organ (duration approx. 12 mins)

Anne La Berge flutes, Ab Baars shakuhachi, Annelie Koning vocals, Gerrie Meijers organ

'Bow Valley' was written at the Banff Centre, located in the Canadian Rocky Mountains, for my favourite improvising colleague, flutist Anne La Berge. The sounds were recorded in and around the Leighton Banff studio and serve as a soundtrack. The E minor triad suddenly took up a prominent position during the writing process; the Verschueren organ will reinforce this live for the occasion. Ab Baars and Annelie Koning will improvise to the soundtrack.

2 'Outside the Rain has stopped' (2021) for string quartet -premiere (duration approx. 10 mins).

Luna String Quartet: Janneke van Prooijen violin, Jellantsje de Vries violin, Elisabeth Smalt viola, Alistair Sung cello

Pianist/improviser Cecil Taylor's intuitive, energetic, loosely structured flow is an important source of inspiration for this composition. Endless, nearly exhausting variations, caused by material I often employ as an improviser. Open strings are an essential colour throughout the composition. Het Luna String Quartet was a great sparring partner in developing the material. The title is a sentence taken from Nicole Krauss's novel 'The History of Love', which stuck in my memory.

3 Anneke Brassinga reads Ingeborg Bachmann: three poems in translation

In 2007 I read a wonderful poem by Anneke Brassinga in the magazine Groene Amsterdammer; in the accompanying photo she was wearing a jacket designed by Eiske Henneman, my sister who had died a year earlier. The poem with the photo kept staring at me from the wall where I had stuck it, and it comforted me for some time. Years later I got to know Anneke through a collaboration. She became a colleague in the arts and a dear friend. We also happened to share a love for the works of Ingeborg Bachmann.

4 'Hinter der Wand' and 'Strömung' (1994) for mezzo-soprano, cello and accordion, based on poems by Ingeborg Bachmann (duration approx. 10 mins)
Annelie Koning vocals, Lidy Blijdorp cello and Gerrie Meijers organ
Originally written for the trio Le Cheval: Marjanne Kweksilber, Taco Kooistra and Miny Dekkers. The composition is dedicated to my mother, Gré Henneman-Witteveen (1908-1993). For this performance, the accordion was replaced by the Molzer organ, played by Gerrie Meijers.

5 Organ theme (2008) for improvisation (duration approx. 9 mins).
Ansgar Wallenhorst organ

This theme is one of the three themes I wrote for the final round of the 47th International Organ Improvisation Competition in Haarlem. For this commission, I was allowed to play the famous Müller organ at the great St. Bavo church. It was incredibly impressive to experience the church's acoustics by simply placing a finger on a key or touching a pedal with my foot and thus feel the power of this colourful 'orchestra'; it was truly overwhelming. During the competition, I heard my theme that had been selected, performed by the four finalists. Some of the organists tried to manoeuvre it into well-known territory as soon as possible, where others were truly led by the aspects the theme had to offer. It was fascinating to experience this. I've asked the phenomenal German improviser Ansgar Wallenhorst, whom I have recently discovered, to improvise on a theme of mine from 2008.

6 'Solo Song for cello –As if –' (2019) based on a poem by Emily Dickinson
premiere (duration approx. 11 mins)
Lidy Blijdorp cello

This solo is the final work in a series of five solo compositions, all inspired by a poem. Writer Bas van Putten has this to say about it: "Ig Henneman has discovered a third route, a fusion of the Lied's finesse with the straightforwardness of a jam session. Her 'Solo Songs' for bassoon, bass clarinet, violin, viola and cello trace a semi-improvised road towards the song, starting from an instrument. The musician plays, and plays on, till a tipping point is reached where text presents itself as an answer to questions uttered by the notes as they were groping, searching, dancing, growling and whining. At this point, replete with climactic musical energy, the musician starts to sing, pressed by an urgency too strong for the voice to withhold: it must speak out. It is the turning point. The words of Ingeborg Bachmann, Anneke Brassinga, Emily Dickinson, Sarah Lawson and Nanao Sakaki provide first aid in a magical ambiguity." Liner notes for the CD 'Solo Songs for Instruments' (Wig 31, 2020)

7 'Galina U' (2001/2021) with improvisation, in a new arrangement (duration c.9 mins).

Ab Baars clarinet, Ig Henneman viola, Anne la Berge flutes, Ansgar Wallenhorst organ

'Galina U' is an ode to the Russian composer Galina Ustvolskaya whose work I first encountered in 1989. It was a rare encounter with a soulmate. I was fascinated by the directness and the extremes of her rigid structures, and from that moment on, I continued composing with much more confidence. The composition was written for the improvising Canadian/Dutch Queen Mab Trio (piano, bass clarinet, viola), of which I have been a member since 2002. We have frequently performed this piece and 'Galina U' was released on CD twice: on the album 'See Saw' (Wig 11, 2005), and on 'Galina U' (Wig 18, 2010).

8 Poems and improvisation: Anneke Brassinga and Duo Baars Henneman (2021)
Anneke Brassinga reads three of her own poems: 'Heen', 'Kairos II' and 'Orgelend -een improvisatie voor ih'. Duo Baars Henneman performs a brief improvisation in between the poems.

In November 2020 I ended up sitting at a dinner table, having come straight from the Orgelpark where I had worked with Gerrie Meijers on my composition for organ. I talked extensively about how the organ had cast its magic spell on me. Poet Anneke Brassinga was also a dinner guest. On the menu was a delicious fresh fish from the fishing village of Urk. This event led to a gift for my 75th birthday: the poem 'Orgelend -een improvisatie voor ih', which will be published in a special bibliophilic edition, designed by Francesca Patella, for the occasion. Over the years, Ab Baars and I have shared the stage with Brassinga on a great many occasions. I wanted to present a glimpse of this for the portrait.

9 'February's Turn' (2020) for organ solo -premiere (duration approx. 16 mins).
Gerrie Meijers at the Verschuieren organ

As a composer I love to collaborate with the performing musicians; they are the experts for their instrument. The Orgelpark is an oasis of creativity in a world in which the arts are pushed aside and the worth of something seems to be determined by its market value. At this place, nearly everything is possible. When I received the commission to write this organ solo as part of my composer's portrait, I got acquainted with the organist Gerrie Meijers. An intensive collaboration followed. We spent hours at the Orgelpark's Verschuieren organ (a Cavaille-Coll type) playing to develop the material I had in mind.

In this case, I needed to learn a lot to get some understanding of what an organ is, and what it can and can't do. It was a sheer pleasure to hear Gerrie Meijers perform 'February's Turn' at the Verschuieren organ. I decided to take the title from an abstract expressionist painting by the American artist Helen Frankenthaler.

'February's Turn' was recorded at the Orgelpark in February, and will be released at the Wig label on vinyl, together with other organ material from this programme.

Thanks to all of the musicians, and to Anneke Brassinga, Francesca Patella, Ab Baars, the Orgelpark, the Prins Bernhard Cultuurfonds and the Stichting Wig
Ig Henneman 12 August 2021

12 participants Composer's portrait Ig Henneman 75 on Sunday 12 September

Ab Baars (1955) tenor sax, clarinet, shakuhachi

In reviews, Baars's music has been described as joyfully stubborn, but also decidedly attractive and as colourful as it is surprising. His music embodies the best that the typically Dutch improvised music has to offer. Although he hardly ever uses recognizable forms or continuing rhythms, his music is fetching, because it has been reduced to its essence and presented with great clarity. Ab is the leader of a number of groups and he has been a member of (Misha Mengelberg's) Instant Composers Pool since the 1980s. He often performs both at home and abroad and has released a number of well-received albums: as a soloist, with the Ab Baars Trio, with his trio Fish-Scale Sunrise, with the duo Baars-Buis, with the long-running Duo Baars Henneman and as a sideman in a number of other outfits. Since 2005, Baars has added the shakuhachi, the Japanese bamboo flute to his instruments and he has been coached by specialists in playing methods. He recently started a new group, Baars' Crooners. www.stichtingwig.com

Anne La Berge (1955) flutist

Her music combines the elements on which her reputation is based: rugged and far-reaching virtuosity, microtonal textures and melodies, and her unique range of percussive flute techniques, combined with interactive electronic manipulation and text... *La Berge is a precursor of some of the important things contemporary composition has now come to mean.* The Wire

She regularly performs as a soloist, with the ensemble MAZE and with her husband, guitarist/composer David Damm. She is one of the founders of Splendor Amsterdam, a musicians' collective which has turned a former Amsterdam bathhouse into a cultural mecca, where she rehearses for her own projects and presents intimate concerts with international guests. Together with percussionist Steve Heather and pianist Cor Fuhler she started Kraakgeluiden, an improvisation series in Amsterdam, in 1999. In this series they explored combinations of acoustic and electronic instruments with the help of real-time interactive performance systems. She works worldwide as an improvisation and live electronics coach, both in residencies and in private coaching. <https://annelaberge.com>

Lidy Blijdorp (1986) cellist

Lidy Blijdorp is a young cellist with an enormous narrative power. At the Amsterdam Cello Biennale she received praise for her 'staggering musicality'. She obtained her master's degree with the highest distinction in Paris (1ère Prix avec Félicitations, 2011). Recently, Lidy performed her Artists' Diploma recital at the prestigious Chapelle Musicale Reine Elisabeth, where she studied with Gary Hoffman.

Two cello pieces have already been dedicated to her: the Australian composer Kate Moore wrote 'Lidy's Piece' for her (Herz Cycle) and the Dutch composer Ig Henneman composed 'Solo Song for cello – As If' (2019). Lidy performs at festivals and gives many recitals across Europa. Since 2016 she has been playing the beautiful Italian cello that once belonged to Anner Bijlsma. Lidy Blijdorp studied with Monique Bartels (Royal Conservatory, Den Haag), Michel Strauss (Conservatoire National Supérieure de Paris) and Gary Hoffman (Chapelle Elisabeth). She also took private lessons with Anner Bijlsma, Dmitri

Ferschtman and Richard Aaron (Michigan University). Her debut album 'Journeys' (Rubicon, 2020) received rave reviews.
www.lidyblijdorp.com

Anneke Brassinga (1948) poet, prose writer, essayist and literary translator
She received two important Dutch literary prizes for her poetic oeuvre, the Constantijn Huygens Prijs (2008) and the P.C. Hooft Prijs (2015).
According to critic Piet Gerbrandy, Brassinga's work embodies 'a fighting spirit, whimsical idiosyncrasy and unfathomable melancholy'. Critic Paul Demets typifies her poetry as expressing 'all kinds of doom associated with mortality, but in her case with a kind of bearable lightness.' Music has always played an important role in her oeuvre: she collaborated with harmonium player Dirk Luymes in a project entitled 'KV 533, Andante', with pianist David Kuyken in 'Adagio Hammerklavier', and for Ab Baars she provided both poetry and declamation to the project 'Invisible Blow'. The Duo Baars-Henneman is a tried and tested booster for her readings, to the joy of both the poet and the musicians. Brassinga's poetry and essays are published by publishing house De Bezige Bij; her most recent volume, 'Verborgen tuinen' is from 2019.

Ig Henneman (1945) composer

...What Henneman creates, defies description. Defiant, dissonant, constantly changing shape... It is music without a home base. ... This is music of resistance. You can hear what it expresses: contrariness, curiosity, a healthy avant-garde mentality which goes against all present-day rules of beauty, and it happens to be a balm to the soul. --Bas van Putten, De Groene Amsterdammer.
Having started her career as a classical violist in various orchestras and the ASKO Ensemble, she co-founded the women's pop band FC Gerania, where she started composing. Her interest in improvisation increases as she joined trumpeter-pianist-composer Nedly Elstak's groups. Subsequently she started leading her own groups, like a quintet, a tentet, a string quartet and a sextet. For these ensembles she writes all of the compositions. With all groups she tours extensively in the Netherlands and abroad. She runs her own record label Wig with reed player Ab Baars, with whom she also has the long standing Duo Baars-Henneman, and works with various ad hoc improvising groups. In addition to her work as a band leader-improviser Henneman has an international career as a composer of contemporary music. She receives composition commissions for soloists, as well as for orchestras and ensembles. Donemus has been publishing this music since 1987. Many of her works have been recorded and released on CD.

www.stichtingwig.com

Annelie Koning (1992) vocalist

For vocalist/composer Annelie Koning words are essential, both as a means to make sounds and to tell stories. She often takes improvisation as her starting point. She recently formed the trio BLIK, featuring double bass and drums, which performed at the Gaudeamus Music Week. She writes her own texts, but also regularly uses words by authors like the 17th century Dutch playwright Bredero and Charles Bukowski. In 2018 she started the collective King Sisters with her siblings. They toured the Netherlands and England and will soon be featured at festivals like November Music. In 2020 Annelie collaborated on the programme

'Phonetic Stories' by Asko|Schönberg and De Tekstmederij; together they developed the composition 'Toch Nog Gelukkig'. She recently started a collaboration with Daan Lever, for providing beats and writing Dutch rap music under the name Lilly King. Koning also has been developing as a solo vocal improviser, often in combination with other disciplines.

www.anneliekoning.com/

Gerrie Meijers (1961), organist and pianist

Gerrie Meijers gives concerts, both at home and abroad. She is very active as an accompanist with a pronounced preference for the vocal genre in the broadest sense of the word.

She won prizes at various international organ competitions and made radio and CD recordings, including Bach's 'Goldberg Variations' on organ, as well as Dupré's 'Symphonie Passion' at the Antwerp Cathedral of Our Lady.

She collaborated in a number of special productions, such as the musical drama 'Liefde op de Schop', featuring contralto Cecile Roovers and filmmaker Verele Vorstman; the dance production 'Pulse' at the Orgelpark, with music by Ligeti; the premiere of the 'Fukushima Requiem' by Zsigmond Szathmáry at the International Organ Festival Haarlem; the piano minimal music concert 'Landscape in Sound', and the musical drama 'Luther' and 'Psalm 151' by composer Boudewijn Tarenskeen for Cappella Amsterdam and organ. She recently performed 'Dreaming like Messiaen' at the Organ Festival 2021 in the Great St. Bavo church in Haarlem, with visuals by Marcel Wierckx.

Janneke van Prooijen (1974) violinist

She studied with Jaring Walta and Ilya Grubert and took masterclasses from Herman Krebbers, Pavel Vernikov, Neli Schkolnikova and Johannes Leertouwer. Janneke took chamber music classes by Istvan Párkányi. For her exam as a performing musician she received the Stipend from the Friends of the Rotterdam Conservatory.

Her musical interests vary from contemporary music via romantic and classical highlights to jazz, pop, gypsy music and improvised music. She worked with Dutch and international composers: György Kurtág, Sofia Gubaidulina, Kunsu Shim, Gerhard Staebler, Frank Denyer, as well as Merijn Bisschops, Morris Kliphuis, Froukje Verhagen, Willem Boogman, Arnold Marinissen and Piet-Jan van Rossum. She shared the stage with the gypsy violinists Roby Lakatos and Gregor Serban.

Janneke van Prooijen is a passionate chamber musician and she is first violinist of The Atlantic Pianotrio, Prisma String Trio and the Luna String Quartet, as well as being a member of the Tim Kliphuis Sextet. She is a regular guest with the Matangi Quartet, the Doelen Quartet and the Doelen Ensemble. Janneke is also in demand as a soloist.

www.jannekevanprooijen.nl

Elisabeth Smalt (1964) violist

She is a member of the Belgian Oxalys Ensemble, the Prisma String Trio and the Luna String Quartet, as well as the leader of the Scordatura Ensemble. She also collaborates with harmonium player Dirk Luijmes in Harmonie der Sferen. A number of composers wrote solo pieces for her, like Ig Henneman's 'Solo Song for viola –Ten Lines' (2016)

They say: "Elisabeth Smalt's bronzed viola tones are a true delight..." Maria Nockin, Fanfare. "Elisabeth Smalt gives a hugely impressive performance of utter conviction [...] Smalt plays with immense subtlety and control... David Kettle, The Strad. "Willing to play the frustrating 'my favourites' game, I'd go with Elisabeth Smalt's heartbroken phrasing in Music For Viola..." Massimo Ricci, Touching Extremes (blog). "On a darkened stage, the exceptional Elisabeth Smalt moved to six different music stands..." Los Angeles Times. "The flighty viola part is superbly rendered by Elisabeth Smalt" Colin Clarke, Tempo Magazine. "The playing of Elisabeth Smalt is perfection itself." Paul Corfield Godfrey, MusicWeb International.

www.elisabethsmalt.nl

Alistair Sung (1987) cellist

He is a classically trained cellist with an interest in linking the old and the new. As a member of the Cello Octet Amsterdam and s t a r g a z e, he performed in major concert halls and at festivals in Europe and the United States. Alistair also develops solo projects and collaborates with likeminded musicians in search of a new approach to performing classical repertoire.

Alistair started making music in Sydney, Australia with Marcus Hartstein and David Pereira. He finished his Bachelor Music (honours I) and Bachelor Arts (philosophy) at the University of New South Wales in 2010, studied in Sweden with Mats Rondin at the Malmö Musikhögskolan, before completing a master study at the Royal Conservatory in The Hague with Larissa Groeneveld. In recent years, Alistair has been focusing on chamber music, as well as exploring new works for solo cello and electronics.

by

Jellantsje de Vries (1986) violinist

She is one of the most versatile Dutch violinists of her generation. Her affinity with theatre, dance and visual arts has led to collaborations with various choreographers, directors and other artists, resulting in many unique, exciting and much-praised projects. In 2012 she obtained her master degree cum laude at the Amsterdam Conservatory, where she studied with Vera Beths.

Jellantsje is an active chamber musician and a soloist. She performed solo works and chamber music works with the Askol|Schönberg Ensemble, Looptail, Insomnio and the Doelen Ensemble, and worked with conductors like Etienne Siebens, Arie van Beek, Bas Wiegers and Reinbert de Leeuw. She performed many world premières of works by Dutch based composers, including Klaas de Vries, Jan van de Putte, Kate Moore, Rob Zuidam, Christina Oorebeek and Louis Andriessen. In 2017 Jellantsje organised 'Razende Stilstand', a staged concert with music by Jan van de Putte and Klaas de Vries, choreographed by Kenzo Kusuda and accompanied by a self-made animated film.

<https://jellantsje.com>

Ansgar Wallenhorst (1967) organist

Since 1998 he has been the artistic director of the Orgelwelten Ratingen and cantor at the St. Peter and Paul in Ratingen. As the winner of the Grand Prix of the 43rd International Improvisation Competition in Haarlem, he toured in over 20 countries in Europe, Asia, North America and Australia as a concert organist. He

immersed himself in the art of improvising by studying with Thierry Escaich, in Olivier Latry's class in Paris, and in Jean Guillou's masterclasses in Zürich. Orgelwelten Ratingen has become a household name as a centre for church music in the heart of the Rhine-Ruhr cultural region through subsidies, composition commissions and new formats. In 2012 the prototype of an innovative network supported organ control technology was realised in Ratingen, opening up the role of sound designer for the organist, and in the same breath offering new artistic possibilities for playing the organ. Ansgar Wallenhorst recently collaborated as an improviser in the project 'BTHVN 2020 – Beethoven Reloaded' for the light installation 'Prometheus' by Katarina Veldhues and Gottfried Schumacher in Siegburg.
www.ansgar-wallenhorst.de