



ECSCA INVITES YOU TO
THE EUROPEAN CONTEMPORARY COMPOSERS
ORCHESTRA (ECCO)

FEATURING
THE

STURM UND KLANG ENSEMBLE

BRUSSELS, 14 FEBRUARY 2017
— STUDIO 1, FLAGEY CULTURAL CENTER —

PLACE SAINTE CROIX, 1050 BRUSSEL — BELGIUM

ABOUT ECCO

THE EUROPEAN CONTEMPORARY COMPOSERS ORCHESTRA (ECCO)

ECCO is an ECSA project dedicated to performing and promoting contemporary art music and to reaching new audiences. It operates as a network of active ensembles, orchestras and young professionals, supporting the creative dialogue between composers and performers and offering young professionals the opportunity to develop their skills with ensembles experienced in performing contemporary music on an international level.

The **ECCO concerts**, and other cultural projects organised by ECSA, are aimed at increasing the visibility of ECSA and all the issues connected to the status of contemporary music creators. Pieces are received via a call to all ECSA member societies and are carefully selected to reflect the cultural and aesthetical diversity of European art music in the 21st century.

In 2016, **ECCO** presented three very successful concerts given by **Sturm und Klang**, the **Slovenian Philharmonic** and the **Big Band of RTV Slovenia**. Tonight's concert, the **ECCO Symphony Wind Orchestra** concert conducted by Thomas Van Haepere, will perform five pieces by European composers selected by the **ECCO Artistic Committee**.

The composers are: **Jukka-Pekka Lehto** (Finland), **Grégory D'Hoop** (Belgium), **Denis Bosse** (Belgium), **Geir Sundbø** (Norway) and **Kari Beate Tandberg** (Norway).



ABOUT ECSA

THE EUROPEAN COMPOSER AND SONGWRITER ALLIANCE

The European Composer and Songwriter Alliance (ECSA) represents over 30 000 professional composers and songwriters in 25 European countries.

With 50 member organisations across Europe, the Alliance speaks for the interests of music creators of contemporary art and classical music, film and audio-visual music as well as popular music.

ECSA's main objective is to defend and promote the rights of authors of music at national, European and international levels by any legal means. **ECSA** advocates for equitable commercial conditions for composers and songwriters and strives to improve the social and economic development of music creation in Europe.

ECSA was initiated in Vienna in 2006 as part of the Mozartjahr festival. It was established as an alliance in Madrid on 7 March 2007 with the purpose of becoming the central body representing the interests of all music creators in Europe, giving every composer and songwriter a European voice.

PROGRAMME

14 FEBRUARY 2017 — BRUSSELS

MODES & MOVES
BY KARI BEATE TANDBERG

NOX
BY JUKKA-PEKKA LEHTO

IL MANGE LA TÊTE DES GENS
BY GRÉGOR Y D'HOOP

PRESTO STREPITOSO
BY DENIS BOSSE

GRAVITATION
BY GEIR SUNDBØ

KARI BEATE TANDBERG

BIOGRAPHY

Kari Beate Tandberg (b. 1958) was educated as a pianist and composer at the Norwegian Academy of Music.

In 2007, she received a PhD through the National Norwegian Artistic Research Programme. As a composer and research fellow she has, in particular, focused on how visual impressions and impulses can form the basis for musical expression.

The title of her research project is: 'From moving images towards organized sound'. Her compositions are performed by The Norwegian Radio Symphony Orchestra, The Norwegian Chamber Orchestra, Ensemble Ernst, Cikada String Quartet and Nordic Voices. Her works have been presented in Japan, Germany and Scandinavia and have been broadcasted by the Norwegian Broadcasting Corporation (NRK). Kari Beate has received numerous grants, including the Norwegian Government Grant for composers (Arts Council Norway).

In 1995, she received the 1st prize in the international Fanny Mendelssohn competition. She has been represented at the Nordic Music Days (NMD) and at the Young Nordic Music (UNM).

PROGRAMME NOTE: MODES AND MOVES

Modes allude to emotional moods and timbres. Moves refer to movements articulated in different ways. The music explores the vast and varied tonal spectrum made possible by a wind ensemble. Despite the number of musicians and the possibility for a massive expression, the work is characterised by a chamber music design, with many individual voices. The piece consists of constantly larger and smaller outpourings; outbreaks and subsequent aftershocks.

Modes and Moves also represent the title of a CD released last year (EUCD 098 2016) containing music exclusively by Kari Beate Tandberg including this particular piece.



JUKKA-PEKKA LEHTO

BIOGRAPHY

Lehto started his composing career with smaller pieces for practical purposes as he was working with amateur wind orchestras and student flutists. After gaining a reputation within the field he widened his compositions and their musical level rose gradually towards a professional level. Nearly until this millennium Lehto composed almost exclusively for wind orchestras or flute.

Until the 1990's, Lehto used the term self-taught to describe himself as a composer, but at the end of the decade he started studying composition and the studies have proceeded until the spring of 2016. After being accepted to the Society of Finnish Composers in 1999, Lehto took heart and made a composition for a symphony orchestra. The composition Promenade was premiered in 2000, which was a significant turn in his career. The piece became one of his most played works in Finland as well as abroad. In 2015, Lehto was chosen as one of the composers in the project "Sibelius' followers" where fifteen large Finnish orchestras commissioned one work each from different composers.

Lehto has also taken part in different composition competitions. Besides the national prizes in Finland, Lehto has won two international competitions: "Ciutat de Betera" in 2009 and "Riga Windstream" in 2014. Based on these and a significant pedagogical flute repertoire, the regional arts council of Satakunta granted Lehto the art prize of Satakunta in 2014. Lehto's works are published in Finland by Edition Musact and Music Finland and by Metropolis-music in Belgium.

PROGRAMME NOTE: NOX

NOX (night) was composed in 2008. The work was born without a commission or a request; as a sibling for FLUX, a previously premiered composition for symphonic wind orchestra. NOX spent its first years on my desk as a continuously changing draft. The orchestration and smaller details developed from time to time. As some works do, NOX was waiting for its premiere for quite a long time, more than four years, until conductor Inka Puhakka chose the work for her diploma concert with Oulu Sinfonia in 2012.

Alto flute is in the focus of NOX. It describes mysterious events of the night. As the night in nature, NOX is not only a peaceful sleep but has also its intense moments. Musically it moves between tonality and atonality, on borderlines.

NOX is rhapsodic both in form and in style, without any big symphonic development. The most important performance of NOX, its second performance, was during the Finnish Wind Music Days in Espoo in 2015. NOX has challenges with reaching the mainline repertoire of wind orchestras because of its difficulty and challenging instrumentation (e.g. alto flute). Professional concerts and concerts purely focused on modern wind music are still quite rare in Finland. The instrumentation of the work has been reduced to be suitable for the ECCO orchestra.



GRÉGORY D'HOOP

BIOGRAPHY

Grégory d'Hoop graduated in 2009 from the Royal Conservatory of Brussels as recorder musician with great distinction in the class of Frederic de Roos. At the same time, he graduated from the Royal Conservatory of Mons with a bachelor in composition with great distinction in the class of Claude Ledoux.

During his studies, he had the opportunity to develop himself as a composer with Jean-Marie Rens (AKDT [B]), Thierry Blondeau (Musicalta [FR]) and Peter Swinnen (ARAM [FR]) and as a flutist with Jerome Minis (Farnières [B]), Sebastien Marq (Lisieux [FR]) and Gerd Lunenburg (Urbino [IT]). Attracted by free improvisation, he improved this field with Michel Massot and Pascal Contet. In 2007, he founded the trio Machine Arrière (www.machinearriere.org).

In 2004, he was awarded the Axion Classics competition (recorder and composition) and in 2008 he received the prize Andre Souris for promising young composers of the French community of Belgium. In 2011, he was awarded the Belgian foundation for Vocation's prize.

Grégory d'Hoop continued his studies at the UdK in Berlin, where he graduated in 2011 as recorder and in composition in 2012, each time with the greatest distinction. He currently lives and works in both Brussels and Berlin, where he continues his formation with Kirsten Reese (Meisterschüler).

PROGRAMME NOTE: IL MANGE LA TÊTE DES GENS

Il mange la tête des gens is based on the encounter between ageless African songs and European writing techniques from the ars nova (14c.).

The former have an incredibly rhythmic precision although they are sung crouching, the head between the legs with no visual contact among the singers.

The latter is also rhythmically very complex but depending either on a writing support. The piece is dedicated to André Schaeffner.



DENIS BOSSE

BIOGRAPHY

Denis Bosse, born in Bordeaux in 1960, has lived and worked in Belgium since 1989. After having studied science, Bosse decided to focus on music and studied at the Conservatory of Bordeaux. Following his studies in France he completed his studies in composition at the Royal Conservatory in Brussels and at the Conservatory in Liège. In 1996, he was a composition trainee at the Ircam in Paris and from 1999 to 2000 he was an in-house composer at the Nouvel Ensemble Moderne de Montréal where he worked with Lorraine Vaillancourt. In 2002, Bosse was one of the laureates at the international composition competition Gustav Mahler in Austria.

Further to being a composer, Denis Bosse is also an assistant teacher in musical education at the Haute École Galilée in Brussels and he also teaches writing at the Royal Conservatory of Mons and composition at the CRR of Cergy Pontoise. In addition to this, he also makes teaching appearances at the Royal Conservatory of Liège in the class of Michel Fourgon.

Several of his compositions have a pedagogic character, such as «Le grand Crohot» written for 100 primary school children, «Caméléons» written for a junior orchestra and «Humpty Dumpty» written for 250 children at the CRR of Cergy Pontoise.

Denis Bosses' works are performed in Belgium, France, Austria and Canada by ensembles, chamber ensembles or artists specialized in the creation of contemporary music such as Musiques Nouvelles, Quartz, Champ d'action, Soledad, Kaléidocollage, Proxima Centauri, Janus Ensemble Wien, Fragments, Hélix, Aleph, Nahandove, l'Autre Trio, Quatuor Danel, Quatuor Quadro, Trio Fibonacci, Nouvel Ensemble Moderne de Montréal, Musicatreize, Emmanuel Comté, Jean-Paul Dessy, Pierre Bartholomé and Lorraine Vaillancourt.

This work aims at broadening musical collaborations to bigger formations as symphony orchestras and operas such as «La lettre volée» by Edgar Allan Poe.

PROGRAMME NOTE: PRESTO STREPITOSO

Written on demand by the ensemble ON, Presto strepitoso is a piece for brass octet. The title refers to a metronome indication in which strepitoso means noisy or boisterous. Indeed, the low-pitched voice of the ensemble made me, on the contrary, write a piece of music that is very quick for the resounding instruments. A musical piece in which everything happens very quickly for the performer as well as for the audience. What is given to listen to is already gone the moment it is listened to.

This piece is also part of my cycle "Lettres aux sons du monde", in which the pieces address sounds from every-day-life, such as alarms, traffic noise, whistling or, like here, trains. The letters vary in their approaches from a spectral approach of the acoustic colour, a global perception of sound such as the one that one finds in Xénakis to the notion of the sound landscape that one finds in certain types of electronica. I believe it reflects a sort of ecology of sounds: a recycling of noises and sounds which are constantly in our ears, often in an aggressive way.

The piece is dedicated to Gilles Gobert and Alain Pire. Hence, their names have triggered the end of the piece thanks to a link that prolongs the Germanic notion of the musical notes. It is this moment where the œuvre finds its real identity through a short analogy with a passage from the fourth movement of Bartok's "Musique pour instruments à cordes, percussion et célesta" to the tempo of Presto strepitoso.



GEIR SUNDBØ

BIOGRAPHY

Geir Sundbø was born in Porsgrunn, Norway in 1967. Throughout his childhood and youth years he was very active in musical activities, as a performer and composer.

After finishing high school with music as a major, Sundbø studied at Berklee College of Music in Boston, USA for one year. Back in Norway he started a five-year-study with Maj and Gunnar Sønstevoid, two of Norway`s most highly regarded 20th century composers.

Sundbø works as a conductor as well as composer, and has received numerous scholarships and commissions, which enable him to work full-time with music. Sundbø is member of the Norwegian Society of Composers.

PROGRAMME NOTE: GRAVITATION

"Gravitation" was commissioned by the Norwegian organisation "New Music". The work has a main motive (bar 19) which is used as a starting point for the different musical themes.

After a short opening fanfare, all the instruments are drawn towards a "centre" (the main motive), before they are thrown away in different directions. This is followed by a journey in different "spaces" in search of the "centre".

At the end of the work, all the melodic lines are gathered in three 12tone chords built on the main motive, before they are all drawn into the "centre" (the last, unison tone).



THE ENSEMBLE STURM UND KLANG

Referring to the pre-romantic notion of Sturm und Drang, a movement conducted by the young people who's ideals were freedom, passion and the emancipation of the individuals, Sturm und Klang, ("Storm and Sound"), possesses the energy, ardor and enthusiasm as major assets. It is in this spirit that the musicians of the orchestra, established in 2000 by Thomas Van Haeperen, share a momentum and a commitment to projects that require their dynamism, sensibility and creativity.

Depending on the repertoire, Sturm und Klang either performs as the Sturm und Klang Orchestra, or in a smaller set up as the Sturm und Klang Ensemble.

Sturm und Klang's programme focuses mainly on the 20th and the 21st century repertoire, with original and demanding projects, always willing to discover and conquer new ways of listening. The programme also actively supports Belgian music creation, especially the young generation of Belgian composers.

Sturm und Klang has been invited to perform in festivals such as Ars Musica, LOOP, les Inattendues, Midis-Minimes, ProPulse, BE:Classics (Paris); Hörfest Neue Musik (Detmold), as well as in famous venues such as les Halles de Schaerbeek, l'Espace Senghor, the Royal Conservatory of Brussels and La Monnaie.

Sturm und Klang is mainly supported by the commission of contemporary music of the Wallonie-Bruxelles Federation, and cooperates with the European Composer and Songwriter Alliance (ECSA). It has also been part of the European network New:Aud which aims to promote contemporary music.

THE ENSEMBLE MUSICIANS

FLUTES: ANNE DAVIDS, DELPHINE DEWALD

OBOE: KRISTIEN CEUPPENS, STEFANO POLETTTO

CLARINETTES: PHILIPPE SAUCEZ, EMMANUEL SUYS

BASS CLARINET: CÉDRIC DE BRUYCKER

BASSOONS: EMILIA ZINKO, MELINA COSTA CORTEZ

HORNS: DENIS NSIMANDY, DAVID FOICHE

TRUMPETS: ROBBY BOONE, SANDER KINTAERT,

THOMAS MELLAERTS

TROMBONES: ADRIEN LAMBINET, DANIEL FOETELER,

NICOLAS VILLERS

SAXOPHONES: ANNICK HENQUET, ANTOINE LAMBERT,

LOÏC WERGIFOSSE, MARINE SMETS

EUPHONIUM: SIMON LEQUY

TUBA: FREDERIC WANLIN

BASS: NATACHA SAVE

PERCUSSIONS: JEAN-LOUIS MATON, LUCAS GILLES

DIRECTION: THOMAS VAN HAEPEREN

THE CONDUCTOR THOMAS VAN HAEPEREN

Thomas Van Haeperen is the musical director and head of programming of ensemble Sturm und Klang. With this ensemble he assured many world's creations and Belgian premieres of contemporary works (such as d'Hoop, Fafchamps, Guerrero, Lenot, Leroux, Rens, Schnittke, Slinckx, Van Rossum, Widmann,...).

Besides music of today, he is passionate about the great classical repertoire, romantic and 20th century. He also led the National Orchestra of Belgium, the Ensemble Musiques Nouvelles, the Europa Chor Akademie, the Pauliner Kammerorchester, ensemble ON, ensemble Dextuor, the Orchestra and Choir of the Leipzig University and was assistant of Leo Hussain, guest conductor at La Monnaie.

Winner of the Belgian Vocation Foundation, Thomas Van Haeperen studied conducting in Germany, in Leipzig, with Wolfgang Unger. He also took masterclasses in Mainz with Sylvain Cambreling, to whom he says he owes the rigor and sensitivity in his interpretation of contemporary repertoire.

Mr Van Haeperen holds a degree in violin as well as Masters in philosophy; he is interested in all that unites music to thinking, memory and time. He is responsible for an orchestra class at the Academy of Arts of the City of Brussels and at the IMEP.



ECCO LAUREATES

VIENNA, 2011

Hannes Heher (Austria), Tomi Räisänen (Finland), Archil Giorgobiani (Georgia), Sérgio Azevedo (Portugal), Črt Sojar Voglar (Slovenia), Lubica Čekovská (Slovakia)

VIENNA, 2013

Benjamin Lang (Germany), Gunnar Berg (Denmark), Roman Berger (Poland), Uliu Vlad (Romania), Dušan Bavdek (Slovenia), Dieter Kaufmann (Austria)

BRUSSELS, 2015

Jean-Luc Fafchamps (Belgium), Máté Balogh (Hungary), Lynne Plowman (UK), Pertti Jalava (Finland), Mihailo Trandafilovski (Macedonia)

LONDON, 2015

Cecilia McDowall (UK), Miłosz Bembinow (Poland), Lasse Thoresen (Norway), Perttu Haapanen (Finland), Bjørn Bolstad Skjelbred (Norway), Mikko Heiniö (Finland), Črt Sojar Voglar (Slovenia), Jonathan Dove (UK), Andrej Makor (Slovenia)

BRUSSELS, 2016

Michael Berkeley (UK), Julian Grant (UK), Moritz Eggert (Germany), Olli Virtaperko (Finland), Philippe Leroux (France), Peter Helmut Lang (Germany)

LJUBLJANA, 2016

SYMPHONY ORCHESTRA: John Casken (UK), Jani Golob (Slovenia), Knut Vaage (Norway), Indra Riše (Latvia), Benjamin de Murashkin (Denmark), Ingacy Zalewski (Poland)

BIG BAND: Michel Herr (Belgium), Helge Sunde (Norway), Jukka Linokola (Finland), Outi Tarkiainen (Finland), Piotr Wróbel (Poland), Nikki Iles (UK), Mark Lockheart (UK), Matjaž Mikuletič (Slovenia), Krešimir Herceg (Croatia), Klemen Smolej (Slovenia)

SPECIAL THANK YOU TO:

The members of the **ECCO Working Group**: **Jana Andreevska, Dušan Bavdek, Lorenzo Carola** and **Olli Virtaperko**.

Tonight's conductor, Mr. **Thomas Van Haeperen** for all his help and support in organizing this year's ECCO concert.

The composers' societies of each composer featured at tonight's concert:

Le Forum des Compositeurs
The Society of Finnish Composers
The Norwegian Society of Composers

NOTES



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