

HARMONIE ST. MICHAËL VAN THORN

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Harmonie St. Michaël van Thorn mag omschreven worden als een van de meest befaamde harmonieorkesten van Nederland. Sinds de oprichting in 1863 heeft het orkest zich ontwikkeld tot een symfonisch blaasorkest met een internationale reputatie. Concertreizen in heel Europa, talloze radio- en televisieopnamen en een tiental CD's getuigen hiervan. Drie maal won het de allerhoogste internationale onderscheiding op het Wereld Muziek Concours (WMC) te Kerkrade. Volgend jaar vertegenwoordigt St. Michaël Nederland op het European Championship for Wind Orchestras (ECWO) in Brussel. Niet verwonderlijk dat dit prachtige orkest dit jaar, inmiddels voor de derde keer, te gast is op het WASBE International Symphonic Wind Band Festival.

IVAN MEYLEMANS

De samenwerking van Ivan Meylemans met Harmonie St. Michaël van Thorn gaat terug tot 1996. Hij trad sindsdien meermalen als trombonesolist met het orkest op. Van 2005 tot 2013 was hij vaste gastdirigent en sinds 2013 chef-dirigent van Harmonie St. Michaël. Ivan Meylemans studeerde trombone, slagwerk en piano aan de conservatoria van Leuven en Gent en orkestdirectie aan het Koninklijk Conservatorium in Den Haag. Als trombonesolist won hij vele nationale en internationale muziekwedstrijden. Van 1994 tot 2007 was hij solotrombonist van het Koninklijk Concertgebouworkest. In 2002 won hij de internationale dirigentenwedstrijd 'Vakhtang Jordania' in Kharkov (Oekraïne) en was hij finalist van de 'Donatella Flick Conducting Competition' in London. Van 2004 tot 2007 was hij vaste assistent van Mariss Jansons bij het Koninklijk Concertgebouworkest. In juni 2005 werd Meylemans onderscheiden met de prijs voor veelbelovende jonge musici van het Koninklijk Concertgebouworkest. Hij vervulde gastdirecties bij o.a. de Nordwestdeutsche Philharmonie, het Taipei Symphony Orchestra, het Seoul Philharmonic Orchestra Brass, het Budapest Concert Orchestra, de Radio Kamer Filharmonie, het Rotterdams Philharmonisch Orkest, Philharmonie Zuid-Nederland en Opera Zuid.

JÖRGEN VAN RIJEN

Naast zijn werk als solotrombonist van het Koninklijk Concertgebouworkest is Jörgen van Rijen een veelgevraagd solist en workshopleider in binnen- en buitenland. Hij won eerste prijzen op de internationale tromboneconcursen. Daarnaast ontving hij in 2004 de Nederlandse Muziekprijs en in 2006 de prestigieuze Borletti-Buitoni Trust Award. Vele nieuwe trombonestukken zijn speciaal voor Jörgen geschreven, waaronder een tromboneconcert van Theo Verbey, Martijn Padding, Jacob ter Veldhuis, Jan van Vlijmen, Johan de Meij en Kalevi Aho. Zeer recent in april 2017 ging het tromboneconcert dat James Macmillan voor hem schreef in première met Concertgebouworkest. Hij geeft les aan het Conservatorium van Amsterdam en aan de Royal Academy of Music (Londen). Hij was één van de oprichters van het Nieuw Trombone Collectief. Op het label Channel Classics zijn inmiddels drie CDs van hem verschenen.

ALEXANDER VERBEEK

Naast zijn functie als solo-trombonist bij het Rotterdams Philharmonisch Orkest is Alexander Verbeek een van de oprichters en vaste kracht van het Nieuw Trombone Collectief, lid van het Nederlands Blazers Ensemble en hoofdvakdocent trombone aan het Rotterdams Conservatorium. Andere gerenommeerde orkesten en ensembles waar Alexander meegespeelde zijn het Paradiso Orchestra, Chamber Orchestra of Europe en Lucerne Festival Orchestra. Verder is hij in Nederland actief betrokken bij tal van muzikale en educatieve projecten waaronder Het Jong Trombone Collectief, Het Remix Orchestra, Projecten op Basisscholen en Voortgezet Onderwijs, Educatieve concerten met koperkwintet op scholen en in een samenwerking met Museum Boijmans en van Beuningen (Rotterdam) en bij het project 'Muzikale vertellingen' voor het basisonderwijs.

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MARC VAN DELFT (1958)

DANCE SUITE (WORLD PREMIERE)

St. Michaël verzorgt een programma met oorspronkelijke, eigentijdse composities voor harmonieorkest en transcripties van symfonisch orkestrepertoire. Je bent getuige van de eerste uitvoering van de speciaal voor deze gelegenheid gecomponeerde Dance Suite van Marc van Delft. In drie delen passeren opwindende folkloristische dansstijlen met Zuid-Amerikaanse en Keltische invloeden de revue.

JOHAN DE MEIJ (1953)

TWO-BONE CONCERTO

Vervolgens brengt St. Michael een ander nieuw werk: het Two-Bone Concerto van Johan de Meij. Voormalig trombonist Johan de Meij schreef dit concerto voor - en droeg het op aan - de wereldvermaarde trombonisten Joseph Alessi (ook te gast op dit festival) en Jörgen van Rijen. Zij verzorgden vorig jaar de wereldpremière in New York. Twee gerenommeerde trombonisten van Nederlandse bodem soleren in de uitvoering van St. Michaël. Jörgen van Rijen en Alexander Verbeek, solo-trombonisten van respectievelijk het Koninklijk Concertgebouworkest en het Rotterdams Filharmonisch Orkest nemen de virtuoze solopartijen voor hun rekening, waarbij zij zowel hun technische kwaliteiten als hun onderlinge muzikale chemie zullen etaleren.

FLORENT SCHMITT (1870 - 1958)

DIONYSIAQUES

Dionysiaques van Florent Schmitt uit 1913 wordt beschouwd als een compositorische mijlpaal in het repertoire voor harmonieorkest. Het muziekstuk kent twee kanten: enerzijds een impressionistische ingetogenheid met sferen als in de composities van Debussy, en anderzijds een ruige uitbundigheid met klankexplosies en ritmiek die aan Stravinsky doen denken. Meer dan een eeuw na zijn ontstaan is het werk door zijn muzikale inhoud en uitgebreide instrumentatie nog steeds een muzikaal monument in het repertoire voor harmonieorkest.

NIKOLAI RIMSKY-KORSAKOV (1844 - 1908)

CAPRICCIO ESPAGNOL

Tot slot hoor je een bewerking voor symfonisch blaasorkest van Capriccio Espagnol, de vijfdelige orkestsuite gebaseerd op Spaanse volksliederen van de Russische componist Nikolaj Rimski-Korsakov. In dit glansrijke orkestwerk maakt de componist gebruik van dansante Spaanse thema's. In deze aanstekelijke muzikale schildering word je meegenomen naar een exotisch Spanje. Je waant je op een Spaans feest tussen zigeuners met tamboerijnen en castagnetten, hun typische ritmische dansen en sierlijke Spaanse danseressen.

This concert is funded by

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THE 2017 INTERNATIONAL CONFERENCE OF THE WORLD
ASSOCIATION FOR SYMPHONIC BANDS AND ENSEMBLES (WASBE)

JULY 20, 8.00 PM
CONCERTHAL
TIVOLIVREDENBURG
UTRECHT



HARMONIE
ST. MICHAEL
VAN THORN

SYMPHONIC WIND
ORCHESTRA
ST. MICHAEL OF
THORN

CONDUCTOR
IVAN MEYLEMANS

TROMBONE
JÖRGEN VAN RIJEN & ALEXANDER VERBEEK

SYMPHONIC WIND ORCHESTRA ST. MICHAEL OF THORN

Fifty kilometres from the Dutch city of Maastricht lies Thorn, also known as the White Village. The historic centre is characterised by the famous white houses, and the authentic premises from the 15th until the 18th century. Symphonic Wind Orchestra St. Michael of Thorn was founded in 1863 and since then has developed into an orchestra of international fame, embracing both trained amateur instrumentalists and musicians with a professional background.

In The Netherlands the orchestra has performed in many theatres and in practically all major concert halls. St. Michael for many years was the regular guest orchestra in the concert series "Symphonic Wind Music" by National Dutch Radio (KRO) in the main auditorium of the music centre TivoliVredenburg Utrecht. Since 1998, the orchestra also is a regular guest in the Tilburg Concert Hall in the series "Surprising Meetings". In addition, the orchestra was a regular guest at the Amsterdam Classical Canal Festival and in a concert series for talented young singers of the Dutch Opera training institute.

The orchestra performed at international festivals such as the Festival for Modern Wind Music in Uster (Switzerland) and the first European Wind Band Festival in London and has represented the Netherlands on several occasions on conferences of the World Association for Symphonic Bands and Ensembles (WASBE).

Through its innovative and diverse programming, Symphonic Wind Orchestra St. Michael has received countless prizes in national and international music competitions. For example, the orchestra has won the top musical award at the Kerkrade World Music Contest three times. In 2018 the orchestra will represent The Netherlands on the European Championship for Symphonic Wind Orchestras (ECWO) in Bruxelles.

IVAN MEYLEMANS, CONDUCTOR

The cooperation between conductor Ivan Meylemans and the Symphonic Wind Orchestra St. Michael dates from 1996 when he started performing as trombone soloist with the orchestra on several occasions. Since 2013, he has been the chief conductor of the orchestra. As a trombone soloist, he won many national and international music competitions. For 12 years, he was a trombone soloist for the Concertgebouw Orchestra where he also assisted conductor Mariss Jansons. As a guest conductor Meylemans has worked with major orchestras in Europe and Asia, including The Royal Concertgebouw Orchestra, Rotterdam Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra, Brussels Philharmonic Orchestra, National Orchestra of Belgium, Flemish Symphony Orchestra as well as the Dortmund Philharmoniker, Nordwestdeutsche Philharmonie, Zagreb Philharmonic Orchestra, Royal Danish Opera Orchestra, Danish National Symphony Orchestra, Gävle Symphony Orchestra, Sweden and Orchestre Philharmonique de Strasbourg, The Tapei Symphony Orchestra and the Seoul Philharmonic Orchestra.

COMPACT DISCS

- Cosmic Wings (2013) (DVD & CD)
- Persisting Winds (2011)
- Contemporary & Romantic Heroes (2006)
- Colours (2000) (double CD)
- Contrasts (1999)
- Percussion of St. Michaël (1998)
- St. Michaël plays De Meij (1998)
- Ameriques & Dionisiaques (1994)
- The Winner Live (1993)
- American Music of the Twentieth Century (1991)

MARC VAN DELFT (1958)

DANCE SUITE (WORLD PREMIERE)

"For a long time, I wanted to compose a work in an exciting folklore dance or ballet music style such as the dance suite 'Estancia' of Argentine composer Ginastera, one of my favorite works." This resulted in a dance suite consisting of three movements.

The first movement, Dance, contains a number of alternating musical themes and motifs: a more lyrical theme in the wood wind section and a few themes and motifs in the brass section, with a central role for the horns. Also, there is an exciting counter theme. The different melodies alternate, and the main theme develops into an energetic finale.

The slow second movement, Intermezzo, has the character of a threatening silence before the storm (in the third movement). The sound idiom is a bit more modern and dissonant. It begins with a cadence in the solo clarinet as a moment of stillness after the exuberant first movement. After an ominous passage in the bass clarinet, a short but heavy climax in the orchestra develops which also bounces off quickly again. Next, a melancholic epilogue in the wood wind section follows. It is a contemplating coral with a lyrical character that concludes tentatively.

The third movement, Final, is more or less based on musical material from the beginning, but in a more serious mode. Throughout the orchestra, a dramatically new theme develops. An exciting new climax builds up in the wood wind section. As a complete surprise, a totally different part follows, now not inspired by South American music but based on Celtic music. It starts with a bagpipe imitation by the oboes, followed by a happy and fast passage, introduced by the "reels" of the Capercaillie group: exciting instrumental Irish folk dance in a fast-paced recurring rhythm. This leads to a musical climax that suddenly, as a kind of shortened reprise from the beginning, again leads to a dramatic melody. The horn theme from the first part appears again and a new musical apotheosis seems to develop. Unexpectedly, however, a decrescendo comes up. In the English horn and bass clarinet one more musical reflection on the second part can be heard. This ultimately leads to a majestic and grandiose finale.

JOHAN DE MEIJ (1953)

TWO-BONE CONCERTO

The Dutch composer and conductor Johan de Meij received his musical training at the Royal Conservatory of Music in The Hague, where he studied trombone and conducting. His award-winning oeuvre of original compositions, symphonic transcriptions and film score arrangements has garnered him international acclaim, and a lot of his compositions have become permanent fixtures in the repertoire of renowned ensembles throughout the world.

Before devoting his time exclusively to composing and conducting, Johan de Meij enjoyed a successful professional career as a trombone and euphonium player, performing with major orchestras and ensembles in The Netherlands. With this in mind, it's not surprising he wrote his Two Bone Concerto for – and dedicated it to – trombone legends Joseph Alessi and Jörgen van Rijen, after he had conducted both soloists separately many times in performances of his T-Bone Concerto all over the globe.

They performed the world première of Two-Bone Concerto on 9th of June 2016 during the International Trombone Festival at the Juilliard School of Music in New York. The Two Bone Concerto is his third solo work for trombone and wind orchestra, after T-Bone Concerto (1995) and Canticles for bass trombone (2007).

JÖRGEN VAN RIJEN & ALEXANDER VERBEEK, TROMBONE

Guest soloists are Jörgen van Rijen and Alexander Verbeek, principal trombonists of – respectively – the Royal Concertgebouw Orchestra and the Rotterdam Philharmonic Orchestra. Jörgen van Rijen has performed as a soloist all over the world. He was awarded the Netherlands Music Prize, the prestigious Borletti-Buitoni Trust Award and other major prizes, including first prizes at the international trombone competitions of Toulon and Guebwiller. He premiered many new pieces for trombone. In April 2017, he performed the world premiere of a trombone concerto by James MacMillan composed for him with the Royal Concertgebouw Orchestra. Alexander Verbeek studied trombone at the Rotterdam Conservatory and followed masterclasses with Michel Becquet, Bart van Lier, Christian Lindberg and Victor Sumerkin. He is one of the founders of the New Trombone Collective, principal lecturer at Rotterdam Conservatory and actively involved in many musical and educational projects.

INTERMISSION

FLORENT SCHMITT (1870 - 1958)

DIONYSIAQUES

Florent Schmitt wrote Dionysiaques (opus 62) in 1913 for the famous wind orchestra of the French Garde Républicaine. In addition to its military task, this ensemble had a concert function, which resulted in high quality performances and recordings. On 9th of June 1925, almost twelve years after its conception, Dionysiaques experienced its world premiere performance. The title of the work refers to the Greek god Dionysus. The ancient Greeks worshipped Dionysus with ritual sacrifice feasts. While a goat buck was sacrificed, young men and women sang songs. This was interrupted from time to time by wine-drunk, grotesque dressed and masked youngsters, who experienced the ceremony as too serious and wanted to express their cheerfulness.

Like the Dionysus celebrations, the composition has two sides: on the one hand, an impressionistic subtlety with atmospheres as can be found in Debussy's compositions and, on the other hand, a rugged exuberance with sound explosions and rhythms that remind of Stravinsky. In addition to the musical character, it is especially as a result of the extensive instrumentation that the work takes a unique place in the repertoire for wind orchestra. The most striking aspect in this regard is the use of the total range of brass valve instruments designed by Adolphe Sax, from flugelhorn to tuba, as a counterpart of the strings in the symphony orchestra. Therefore Schmitt has placed this group of instruments at the bottom of the music score pages.

Dionysiaques is considered a compositional milestone. More than a century later, this work is still a musical monument in the repertoire for wind orchestra due to its musical content, technical difficulty and extensive instrumentation.

NIKOLAI RIMSKY-KORSAKOV (1844 - 1908)

CAPRICCIO ESPAGNOL

Capriccio Espagnol (opus 34) is the title of an orchestral suite with five movements, based on Spanish folk songs, composed by the Russian composer Nikolai Rimsky-Korsakov in 1887. Originally Rimsky-Korsakov planned to write this work for solo violin with orchestra, but he later decided that a purely orchestral work would suit the lively melodies better and dedicated it to the orchestra of St. Petersburg. The Russian title literally means "Capriccio on Spanish Themes".

In this brilliant orchestral work the composer uses Spanish dance themes. With great genius he makes a musical painting of an exotic Spain with gypsies and their typical rhythmic dances, accompanied by tambourine and castanets. The first movement of the suite announces the fiesta in a tense and stirring rhythm. Towards the end the orchestra's festive sounds die away, as if the fiesta is breaking up and people are merrily going home. The second movement is rich in contrasts and consists of variations on a passionate theme, introduced by the horns. The third movement repeats the main theme from the first movement in a different orchestration. In the fourth movement, the composer paints in a first theme the musical portrait of an attractive and graceful Spanish female dancer, which flows into a whirling second theme of a catching Spanish dance. The cadences of the various solo instruments are reminiscent of the preludes and improvisations of gypsy musicians. In the last movement, a traditional Spanish fiesta is depicted. New musical themes emerge, besides melodies from previous movements.



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