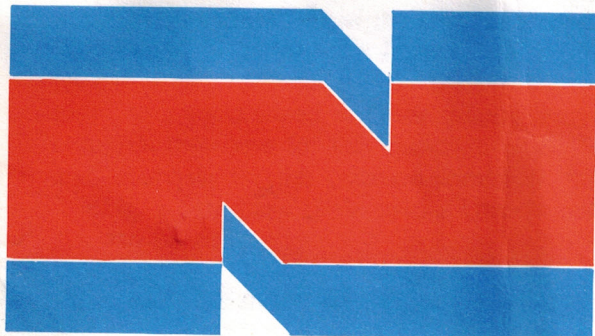


OKTOBER 1993

3	10	17	24	31
4	11	18	25	
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PROGRAM



't JoNg Jeugd-
orkest
Nieuwegein
NAS Nieuwegeins
Amateur
Symfonieorkest

Kjaer publikum!

director: Hans de Munnik

director: Jan Willem Terwen

Tonight we present two Nieuwegein orchestras:
't JoNg (our youth-orchestra) and the NAS, or amateur symphonic orchestra.

Nieuwegein is a young city (21 years old) in the centre of the Netherlands, formed out of two former villages, Jutphaas en Vreeswijk.

Together with the already existing musical activities, these have ever since grown.

We think it's an honour to play here in Trondheim.

We owe a lot to the By-orkester and the Åsvang Strykeorkester for the organization here in Trondheim.

We also thank our sponsors for making this possible.

We hope you will enjoy our program, in which we present a high percentage of Dutch music:

- music of two members of the Dutch composer-family Andriessen: father Hendrik Franciscus and one of his composing sons: Jurriaan;
- music of a good friend of Grieg, Julius Röntgen, united in their love for folk-music;
- and, especially for this occasion composed for 't JoNg, a brandnew piece by the Utrecht composer Adriaan Bonsel.

Together with this music we will play our favourite pieces.

We are very pleased that you grace our performance with your presence.

Mange takk.

Nieuwegeins Amateur Symfonieorkest
't Jeugdorkest Nieuwegein

't JoNg 't Jeugdorkest Nieuwegein

director: Jan Willem Terwen

1. Johann Pachelbel Kanon
(1652-1706)
2. Georg Friedrich Händel fra Watermusic:
(1685-1759)
 - Minuet
 - Bourrée
 - Gigue
 - Alla hornpipe
3. Adriaan Bonsel Balletsuite:
(* 1918)
 - Moderato
 - Allegretto
 - Allegretto
 - Allegro vivace
4. Leo Delibes Le Roi s'amuse
(1836-1891)
 - Gaillarde
 - Pavane
 - Scène du Bouquet
 - Lesquercarde
 - Madrigal
 - Passepied
 - Final
5. Georges Bizet fra Carmen:
(1838-1875)
 - Marsj
6. Johann Strauss jr.
 - Tritsch Tratsch polka
 - fra "Die Fledermaus"
 - Unter Donner und Blitz

NAS

Nieuwegeins Amateur Symfonieorkest

director: Hans de Munnik

7. Jurriaan Andriessen La Celebrazione **NTS**
(* 1925)
8. Hendrik Andriessen Ricericare
(1892 - 1981)
9. Cécile Chaminade Concertino pour flûte et orchestre
(1857 - 1944)
10. Igor Strawinsky Four Norwegian Moods **NTS**
(1882 - 1971)
- Intrada
- Song
- Wedding Dance
- Cortège
11. Nikolaï Rimsky Korsakov: Scheherazade
(1844 - 1908)
- historien av prins Kalender
12. Julius Röntgen Oud Hollandse dansen
(1855 - 1932)
- Salterelle **NTS**
- Branle de Bourgogne **NTS**
- Ronde
- Gaillarde de la Brune **NTS**
- Bergerette les grands Douleurs **NTS**
- Pavane
- Lesquercarde **NTS**
13. Edvard Grieg Marsj: Sigurd Jorsalfar **NTS**
(1843 - 1907)

program utdypelse

1. Pachelbel - Kanon

Pachelbel was a organist in Vienna and Neurenberg.

Pachelbel served Bach as an example for his organ-music which he completed with his organ-oeuvre.

Originally this canon was written for three violins with an accompaniment of basso continuo. But also it's suited for the performance by an orchestra.

The basso continuo-part is then played by the celli and a divided fourth violon-part

2. Händel - Watermusic

The famous Watermusic by Händel are in reality three different suites, probably composed for three different royal festivities: In 1715, 1717 and in 1736 George I made boat-trips on the river Thames.

A rather big orchestra (with lots of trumpets) accompanied the king on a separate boat.

From this extensive work 't JoNg plays four parts.

3. Bonsel - Balletsuite

The Jong's first lustral feast is a real feast merely by this journey to Trondheim. But, to brighten this lustrum and to let you know new Dutch work, Adriaan Bonsel composed especially for this occasion a new opus in order of the music-school of Theater de Kom.

The result you will now hear: a work especially written for a youth-orchestra. This assignment was financially supported by the municipality of Nieuwegein and the Ministry of WVC "Welfare, Health and Culture".

In the four parts common and uncommon sounds are united in a pleasant mix. The hereby achieved stylistic continuity stimulates the members of the orchestra in playing less traditional (Dutch) idiom.

4. Delibes - Le Roi s'amuse

The play "Le Roi s'amuse" by Victor Hugo was performed in 1832 for the first time. King Louis-Phillipe couldn't bear the fact that François I was presented as a Don Juan. This resulted in not-performing this play for some 50 years.

In 1850 however, the play was used by Verdi for his Rigoletto. But also in this opera they had, by order of the government, to change all the names.

In 1882 ultimately the play was performed unaltered.

For this performance Delibes was asked to compose the accompanying music.

Because of the dancing-scenes in the play (the story took place in the 16th century) the composer used old dancing-forms.

The Pavane for instance is a quotation from the manual of Dance by Thoinaut Arbeau (l'orchestographie) dating from 1589.

5. Bizet - Carmen

The march is the overture from Bizet's opera Carmen, which had his first night during Bizet's last year.

Not uncommon, the reception by the audience was not the same as nowadays. People reacted cool and in the newspapers one could read the story was disgusting.

In the very famous novel 'De Koperen Tuin' (The copper garden) of the well-known Dutch writer Simon Vestdijk, this work has a key-position.

6. Strauss - Polka's

The work of the famous dance-composer Strauss hardly needs an explanation. Strauss' friend Jacques Offenbach stimulated him to compose as well (comic) opera's as polka's and waltzes. 'Donner und Blitz' is part of a scene from the opera 'Die Fledermaus': the decadent Russian prince Orlofsky holds a ball masqué where the champagne is running, the feet as easily rise as the intrigues do.

7. Andriessen jr - La Celebrazione

The NAS has a preference in playing 'modern' Dutch composers as Jurriaan Andriessen is.

La Celebrazione by Andriessen jr. anticipates on our lustrum in 1994. The music is connected with the remembrance of the second world war.

Jurriaan has his own style although his fathers influence is unmistakable. He received lessons from Willem van Otterloo. During his study in Tanglewood (USA) he composed ballet-music for David Balanchine.

Also he liked amusement-music very well and was a radio-presentator under a pseudonym.

8. Andriessen sr - Ricerare

Father Andriessen (composer and organist) got his musical education from his father and uncle. He studied composition with Alphons Diepenbrock, was famous for his organ-improvisations, was director of conservatoria and a professor in music-history. His music is influenced by Gregorian music, César Franck, Diepenbrock and Debussy but has his own original style in which traditional and musical elements, as well as diatonic bounded, broadened tonality form a unity.

This ricerare is a homage to Bach. The form means that a new theme is incorporated in the various voices.

In an explanation to his work the composer himself said "...it's vocal music without words. The instrumental music seeks for independency: the contents was a musical invocation. Different themes, apparently contradictory, but, in its contrast and counterpointal communication form an unity. One of these themes is b-a-c-h...."

9. Chaminade - Concertino pour flûte et orchestre

Cécile Chaminade is one of the few female composers we know. Also she played the piano. She was well-known for her activities in the domain of salon-music especially in England.

This flute-concert we play, breathes an intimate, romantic atmosphere in which our first-flutist plays the solo-part.

10. Strawinsky - Four Norwegian Moods

Of course we chose these Norwegian Moods because of our journey. Regularly Strawinsky, when living in Hollywood, was invited to compose film-music. It didn't bring him lots of success. He was far too stubborn to accommodate to what was asked.

In this framework one should consider The Norwegian Moods: for one thing he was far too late with his composition and secondly the film-producer didn't like it. So it never accompanied a film nor is it real Norwegian music: it's just Strawinsky.

11. Rimsky Korsakov - Scheherazade

Part two, the history of prince Kalendar is a smashing repertoire-part. We hope you enjoy it.

Scheherazade is actually nothing less than concertos for orchestra. Why then the fancy title?

Rimsky Korsakov was part of the "mighty five" (with Borodin, Cui, Balakirev and Mussorgsky) who looked to Russian folk-music for inspiration, turning their back to German symphonic tradition. But... the tradition behind R.K.'s music is not at all Russian but French (Massenet, Delibes, Bizet). He took the French love of exotic musical subjects and translated it into purely orchestral music. The titles themselves, as the composer insisted, are not to be taken literally, but serve as a justification for the musical flights of fancy that they contain.

Part of the fancy is the story of the tales of 1001-nights. Here she tells one of her stories to avoid her decapitation. Every woman who slept with the sultan was decapitated afterwards. By telling stories the sultan doesn't want to kill her. Instead she has to tell a story every night.

12. Röntgen - Oud Hollandse dansen

Röntgen had one thing in common with his friend

Grieg: their love for folk-music. Together they studied in this wide area. He was inspired by Schumann and also a friend of Brahms. Also he was a famous pianist and accompanied for instance Pablo Casals.

These old dutch dances are the result of his love for folklore.

13. Edvard Grieg - Marsj: Sigurd Jorsalfar

What should we add? We thank you with your own music.

The Orchestras

't JoNg

't JoNg was established in 1988 by the NAS (Nieuwegeins Amateur Symfonieorkest) en the ' School voor Muziek van Theater De Kom' (school of music).

The aims are:

- accustom young people to play in a orchestra
- to grow new members of the NAS.

After an early youth - the age of the members lied between 7 and 13 - the average age has risen. From very young they have become young.

The starters have out-grown the orchestra, those taking part are starters in the field of music.

The performing-level also has grown: the more complicated pieces are within the reach of the orchestra.

Several members have made the step to the adult orchestra.

het NAS

The Nieuwegein Amateur Symphonic Orchestra was established in 1984. Ever since the orchestra has been known for playing non-trivial music, especially modern, and when possible Dutch, music.

On various occasions the NAS played world-premieres of dutch pieces. Some were especially written for the NAS.

Every monday the NAS comes together. There is a close contact among the orchestra-members due to the various study-weekends together, the love to travel: they visited the USA, Sweden and Switzerland before.

Together these are a good recipe for an established orchestra in a new town.

The directors and soloist 't JoNg-players

Jan Willem Terwen

Jan Willem Terwen (1951) studied the flute at the Utrecht Conservatory and the sciences of music at the Utrecht University.

He also attended various directing-courses.

As a flutist he deputized in various orchestras.

He also performed in ensembles of chamber-music.

Since 1979 Jan Willem has been teaching in Nieuwegein and in 1989 he was appointed as head of the 'School voor Muziek van Theater De Kom' (school of music).

From the foundation in 1988 he has been the director of 't JoNg.

Hans de Munnik

From 1990 Hans de Munnik (1959) is director of the NAS.

He studied musicology at the Utrecht University as well as choral-direction and the Piano at the Utrecht Conservatory.

He studied orchestral-direction at the Rotterdam conservatory.

Hans de Munnik is director of several choires and orchestras.

Also he directed special projects, like "The Frogs" by Aristophanes in a swimming-pool in Amsterdam.

Jacqueline van Brink.

Jacqueline van Brink (1971) took her first flute-lessons at the age of ten from Wim Boerman.

From 1989 she has been student of the Utrecht conservatory. Nine Slighter is her teacher.

In about three years she will complete her studies. This is not her first performance: she performs with several choirs quite often.

Violin:

Monika Ridder

Maarten Wijntjes

Vincent van Wilpe

Tamar de Vries

Niels Eweg

Marieke Vink

Muriël Brok

Karlijn de Wit

Annemarie Hamerling

Saskia van Limburg

Annemarie van de Veen

José van Dijk

Karin de Vries

Jenneke Haaksma

Janine Goumans

Anne Kan

Joost Lanshage

Leonie Offermans

Marcel van Schaik

Petra Timmermans

Nina van de Hoek

Caroline van Doorn

Iris van Haendel.

Violoncello:

Marieke Wijntjes

Lisette Franso

Rogier van Wilpe

Liesbeth Hamerling.

Double-bass:

Diny v. Loo

NAS-players

Flute:

Eva Postema
Maaïke Duyts
Martine van Doorn
Sander Lanshage.

Hobo:

Sebastiaan Garvelink

Clarinet:

Tomas Hoogkamer
Jantien Stoter

Bassoon:

Charlotte Bouman

Horn:

Jorrit Reintjes

Trumpet:

Alexandru de Vries
Erik ten Hove

Percussion:

Joke Meijer
Jan Bouwman.

Violin:

Maarten Pieters
Cor Heynes
Reindert Lanshage
Erika Mathot
Edith Mathot
Jiska ter Bals
Jaap Wisse
Tonnie Mols
Gerrie Kleinman
Annemiek Hautvast
Chris van Baarsen
Harrie van de Avoort
To Veenis
Bert van Zanten
Anneke Aikema
Maartje de Wit
Marijke de Moel.

Alto:

Birgiet van der Valk
Frank Jorritsma
Aukje Eygelaar
Paul Schwerzl.

Violoncello:

Joke Mes
Agnes van der Beek
Rivka de Vries
Marijke Hamerling
Harry Blaas
Paul van der Maan.

Double-bass:

Jan Kamphuis
Diny van Loo
Jaap Zegwaard.

Flute:

Jacqueline van Brink
Fiet Belderbos
Addy Veeninga

Hobo:

Bien Koekebakker
Gé van Koten.

Clarinet:

Henk Fijn van Draat
Greet de Vries.

Bassoon:

Ellen Koot
Hanneke van der Klugt.

Horn:

Rinus de Vries
André de Bruin
Piet van de Heuvel.

Trumpet:

Auke Johan v.d. Merck

Trombone:

Aart van Trigt
Jeroen van Soest.

Percussion:

Steven Boerma

Harpsichord:

Lucia Wisse.

Our journey and these concertos were made possible by:

Stichting Laméris Foundation	Utrecht
St. K.F. Heinfonds	Utrecht
Stichting Elise Mathilde Fonds	Amsterdam
Mr. Paul de Gruyterstichting	Den Bosch
Bureau Ridder	Utrecht
Estate-agent Evers b.v.	Nieuwegein
Municipality Nieuwegein	Nieuwegein
Theater de Kom	Nieuwegein
Home Trade Center	Nieuwegein
Blömer, assurances	Nieuwegein
Vereniging voor Industrie en Handel	Nieuwegein
Ministry of Foreign Affairs	Den Haag
Ministry of WVC	Den Haag
Tandem Computers BV	Hoofddorp
VCK Zeereizen	Amsterdam
RZMN & AO Health Insurance	Utrecht
Shell Nederland BV	Rotterdam
INTERSTER	Assendelft
INPACO	Assendelft
Treffers consultancy	West Knollendam
BOKO BV	Zaanstad
Axioma	Amsterdam
SPS Laboratoires	Coulommiers /F
International Medical Products BV	Zutphen
Medica BV, hospital Supplies	Den Bosch
Medisize BV	Hillegom
Stöpler	Hillegom
Société des Chevaliers d'Amivin	Nieuwegein

We are grateful to all our sponsors. Together they made this journey possible. We also like to thank the enormous amount of people who bought "shares" in our journey. We thank the By-orkester and the Asvang-strykeorkester for inviting us.