

Contemporary Music in Flanders

Flemish Music Theatre since 1950

MATRIX

Edited by Mark Delaere and Veronique Verspeurt

with support of

FLANDERS
MUSIC CENTRE 

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This fifth volume in a series documenting contemporary music since 1950 from Flanders deals with music theatre. The first volume on Flemish string quartets was published in 2004, the second on piano music in 2005, the third on symphonic music in 2006, and the fourth on ensemble music in 2007. Future volumes will cover vocal music, chamber music, and electronic music.

With this series, MATRIX is meeting the criteria of its core activity: the documentation of contemporary music in general and Flemish contemporary music in particular (for more on MATRIX, go to www.matrix-new-music.be). To this end, MATRIX has built up an extensive collection of scores, CDs, DVDs, books and periodicals. This collection is the starting point for educational activities such as, for instance, courses on new music, concert introductions or workshops for music teachers, conductors and children. The collection also forms the basis for this publication, which aims to make an inventory of all music theatre written in Flanders since 1950. The term has to be understood in its broader meaning, including full scale opera's, television opera's, chamber opera's, musicals, music theatre for puppets, and all kind of music theatre works for children. Basic to our definition is the intense relation of drama and music. Whereas works belonging to the opera and chamber opera category are probably entirely listed in the inventory, the same can perhaps not be certified for genres such as musicals, musical fairy tales, opera for children and theatre music. It turned out to be more difficult to gather all data for this category of works (see also the discussion about the definition and demarcation of 'music theatre' in the historical overview).

The inventory is preceded by a major essay in which the most important stylistic characteristics of the Flemish music theatre repertoire since 1950 are considered. This is followed by short articles on 12 representative works.

We should like to emphasise the fact that the selection of works for discussion is not based on a judgement of their merits. The chosen music theatre pieces are naturally compositions of high artistic quality, but this may be said of many other Flemish works in the list. The aim of the discussions of the works is rather to illustrate the stylistic diversity of this repertoire and to allow composers from different generations to be considered.

For budgetary reasons, a decision has been made not to provide a Dutch version of this book, but the texts will be available and downloadable in Dutch on the website of MATRIX.

We are very grateful to the composers for their additions and corrections to the inventory of works. Maarten Beirens provided us with a wonderful essay, and we also thank the authors of the short discussions of the works for taking part on a voluntary basis. A word of thanks goes out to the Flanders Music Centre (Muziekcentrum Vlaanderen) for sponsoring the production of a CD of fragments from representative works. Documentation in word and sound is, after all, that much stronger. In order to promote Flemish contemporary music, the book and CD will be distributed free of charge to concert organisers, music festivals, opera and music theatre houses and other interested parties both in Flanders and abroad.

MARK DELAERE
VERONIQUE VERSPEURT

MATRIX: new music documentation centre

Over a few short years, MATRIX, with its library of 20,000 scores and 10.000 recordings, has grown to become an important collection of music composed since 1950. Music from Flanders forms the core of this collection but placing this Flemish repertoire in an international context is equally important. Thus a search for Boulez' Structures in the online catalogue easily leads to a survey of all the works written in Flanders and elsewhere for the same scoring (two pianos). The collection is the point of departure for two other areas of activity: musical heritage and educational activities. For the former MATRIX has undertaken a collaboration with ComAV. Conscious of the fact that today's composition can be tomorrow's threatened heritage, a pro-active heritage policy has been adopted, involving both conservation and drawing up an inventory.

The Flanders Music Centre, an organization with a governmental mandate to promote all Flemish music (from jazz, pop and classical to folk music), draws on the resources of MATRIX for its documentation of contemporary classical Flemish music. In 2004, MATRIX initiated its Contemporary Music in Flanders publication series, in which Flemish music since 1950 is being exhaustively inventoried by genre. The (bilingual) website comprises some 155 information files on contemporary Flemish composers providing extensive analyses of a selection of their works. The educational activities are geared to music-school teachers, children, young people, band and choir conductors and the wider audience, all of whom are offered a chance to increase their awareness of contemporary (Flemish) music through workshops, productions, lectures and concert introductions.

The establishing of MATRIX vzw, a non-profit organisation, has been made possible by Cera, an organisation that supports social and cultural projects in their start-up phase. MATRIX also enjoys the support of K.U.Leuven, the Flemish Government, the City of Leuven, and the Province of Flemish Brabant.

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A. Historical Overview

MUSIC THEATRE IN FLANDERS SINCE 1950: SOME TENDENCIES

There is hardly any segment of the musical field that defies categorisation and description to such a high extent as the domain of musical theatre. Whereas most genres can usually rely upon rather clear criteria supporting their demarcation – such as the instrumentation: a string quartet is obviously a work written for string quartet – this is hardly possible in the case of music theatre. Historically, the term ‘music theatre’ was introduced in order to provide a more appropriate label for works that – for musical or dramatic reasons – defy the category of ‘opera’. In its broadest meaning, as it is used here, ‘music theatre’ is merely a general notion containing all conceivable subgenres, including opera, operetta, musical, as well as the many ways of developing various strategies for entwining music and dramatic action that have flourished after 1950. While compiling the list of Flemish music theatre works written since 1950, it immediately became clear that this would turn out to be a difficult endeavour indeed. The only common factor shared by all these works is that they are essentially staged. Or at least: that they were conceived for a performance that implied an important theatrical component. And that is where the confusion sets in.

It is easy enough to select operas, operettas, musicals and all other full-blown music theatre-pieces. But what about those cases where the balance between text, music and visual elements becomes less clear? Is incidental music for a play autonomous enough to be listed as music theatre? And what about the theatricalisation of concert pieces in the footsteps of the likes of Kagel and Cage? If we do include such items, would it drastically change the perspective of music theatre in Flanders? Is it still significant to draw the distinction between large-scale opera and small-scale music theatre? Or seen from another angle: is the impact of a large-scale opera on the evolution of music theatre in Flanders greater than that of a small-scale work? And finally, many works in the list happen to be expressly conceived for children. This implies that those works often do not feature in the ‘regular’ music theatre field. Moreover, the express goal of reaching children possibly (although this is not by definition necessary) persuades the composer to diverge from his usual musical idiom in order to accommodate the untrained ears of his youthful audience. If so, would it still be desirable to compare such works in which constraints in terms of perceptibility, complexity and the listener’s limited attention span are a factor, with music theatre works that – at least theoretically – are free of such limitations?

The numerous questions that are raised even after no more than a cursory glance at the list of Flemish music theatre pieces since 1950 indicate that any generalisation about this subject is bound to prove most problematic. Obviously, this is by no means a specifically Flemish problem. Similar confusion will occur in most Western countries. It is a result of the evolution of music theatre ever since the second half of the 19th century, when standardisation of the genre gradually gave way to more diverse ways of combining musical and theatrical elements, in accordance with the authors’ particular aesthetical, dramaturgical, and musical needs.

In the second half of the 20th century, this tendency is reflected in the emergence of the term ‘music theatre’ as an often-preferred alternative to ‘opera’. The panoply of music-theatrical responses and tendencies that ensued, granted the term a sense of vagueness. ‘Music theatre’ undoubtedly appears to its creators as a more versatile way of labelling their works, even those that on account of their size alone, already appear as decidedly operatic. Still, within the scope of a survey of music theatre works from Flanders, the possible confusion is relatively large, as the smallness of the region does not allow for a representative study of separate sections from this repertoire. This means that heterogeneous types of works will be considered as if they would constitute a homogeneous body of works (conveniently labelled ‘music theatre’). The previous volumes in this series have largely relied upon statistical data in order to discern trends and evolutions. Given the heterogeneous nature of the works discussed here, the quantitative data and the implied tendencies they reveal would best be regarded with a sense of relativity. More important, perhaps, are the discussions of the music theatre companies and of the stylistic characteristics.

Quantitative evolutions

Regardless of the rather mixed nature of the works in question, a mere quantitative survey of music theatre in Flanders in the past decades does indicate some interesting tendencies.

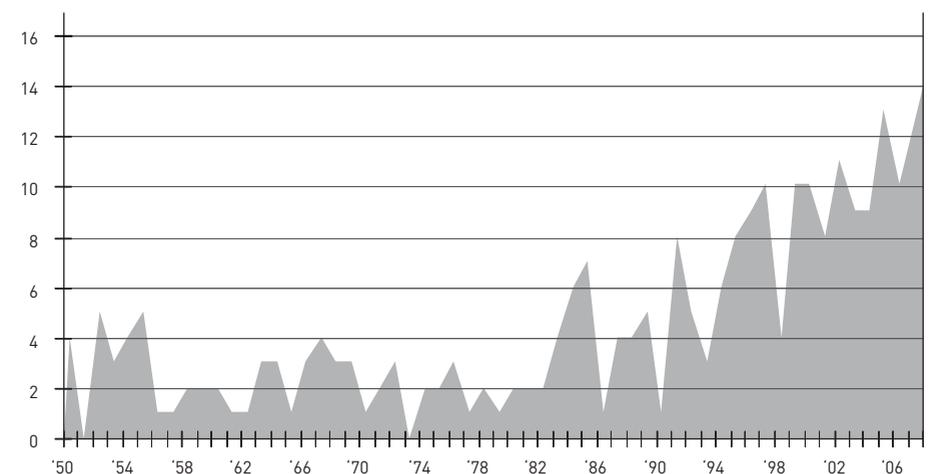


figure 1: overview of the number of newly composed music theatre works

Figure 1 gives an overview of the number of newly composed music theatre works each year. The zigzag shape of the graph line indicates that there can be considerable differences between successive years concerning the number of works composed. This should be no surprise, given the reliance of the composers on factors that are beyond their control, certainly in works that use large forces. Unlike chamber music, where a composer more or less does as he or she pleases, the production of music theatre is partly determined by the theatres, opera houses or (as we shall see) broadcasting companies that choose to commission and stage such new works. Still, the general trend of a significant and steady increase in the production of music theatre works from the mid-1980s onwards catches the eye. This tendency becomes even more apparent when we eliminate the year-to-year fluctuations and only take the output of each decade into consideration, as is shown in figure 2.

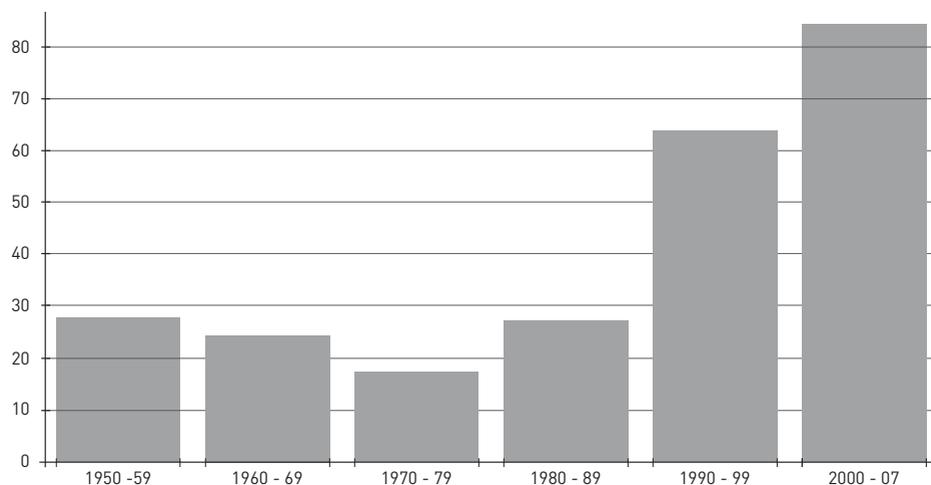


figure 2: production of music theatre works for each decade

When the production of each decade is given, two distinct tendencies emerge. The first is a slight decline of the output from 1950 to 1979, ranging from 27 works in the 1950s to only 17 in the 1970s. The second tendency is the radical opposite of the first. After the lowest point of the 1970s, a dramatic increase in production happens, and it keeps increasing until the present. The fact that the last block in the figure only covers seven years instead of ten, only adds to the impact of this tendency, making this increase almost exponential. The most productive year happens to be 2007 (with 14 works), while 1951 and 1973 were the years in which no new music theatre pieces were composed at all. It is remarkable that out of the totality of pieces written since 1950, over 58% were composed after 1990.

Figure 3 gives a list of composers who have written five or more music theatre works. This yields some unexpected results, particularly in the sense that composers of all kinds of children's shows, musicals and operas suddenly appear alongside their 'serious' colleagues who write for a traditional audience. Also, the majority of the composers in the list of fig. 3 have written many works outside of the professional circuit, which partly explains their productiveness. That composers such as Gaston Nuyts, Jan Coeck, Hans Swinnen, or Toon Daems would be depicted as important or influential figures in any survey of Flemish contemporary music would appear to most observers at least as odd. Obviously, it is not the intention to minimise the merits of music theatre for children and the fact that composers who have specialised in it appear here so prominently only shows that Flanders has a thriving tradition of music theatre for younger audiences. This phenomenon excellently illustrates the haphazard nature of the overview established here, that places large-scale and small-scale works on the same level and that makes no distinction between different genres. If one thing is illustrated by this 'ranking', then it would be that productiveness is not an adequate criterion to reflect any composers' reputation or impact.

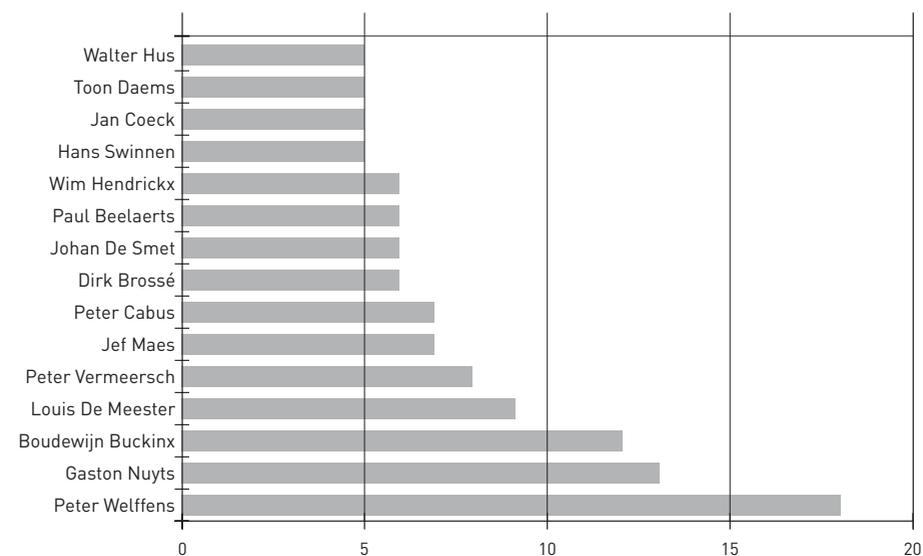


figure 3: list of composers who have written five music theatre works or more

What the 'ranking' does reveal, however, is which composers can be said to be true music theatre specialists. All the composers in figure 3 are doubtlessly gifted with a theatrical instinct. The willingness to conceive musical-dramatic material again and again, in spite of the particular challenges in realising such productions, calls for composers with a strong sense of the music-theatrical possibilities.

Hence, many of these composers have a long-standing relationship with the theatre and music theatre. The majority of compositions by Peter Welffens are incidental music for the stage, or ballet scores. Peter Vermeersch and Walter Hus started their musical careers in the ensemble Maximalist! – which is both an ensemble and a collective of composers – that provided the music for the famous generation of young choreographers who emerged in the '80s including Wim Vandekeybus and Anne Teresa De Keersmaeker. In those cases, the experience of writing for dance and for the stage actually precedes their first steps into 'true' music theatre. It is no coincidence that many of these 'most productive' composers collaborated closely and extensively with the Flemish music theatre companies: Vermeersch with Walpurgis and Wim Henderickx with Transparant (see below). Such intensive collaborations, allowing the composers to create several music theatre-productions over a longer period of time, is certainly one of the fortuitous mechanisms that has developed in Flanders in the past three decades, that enhances the quality as well as the activity of new music theatre. The only composer in the list in fig. 3 who managed to develop a remarkably large output of music theatre works outside of the established framework of the Flemish music theatre companies, is Boudewijn Buckinx. In his case, it is the small (but very active) concert venue De Rode Pomp in Ghent that has produced several of his chamber operas. A fine example of how a large and significant output in this genre can also be established outside of the common scene of major professional 'players' in this field.

The Flemish music theatre scene

Whereas an overview of, for instance, piano music is bound to give a very immediate and unmediated image of the activities, styles and proclivities of the Flemish composers, this matter turns out to be more complicated in the case of music theatre. The genesis of a music theatre work generally involves a lengthy production process between the first conception of musical and theatrical ideas and their final realisation in a staged production. Not only is the length of this process (after all, compositions that take years to be completed are common in most musical genres) what makes it complex, but also the fact that the composer has only a limited amount of freedom. In music theatre even fundamental artistic decisions (about the subject matter, the choice of the libretto, the choice of other artistic partners such as the director, etc.) including essentially musical aspects (the overall length, the orchestration, etc.) become essentially the subject of negotiations with the producers. The link between the mechanisms and structures of the music theatre production houses (opera houses or others) on the one hand and the creative impulse of the composers on the other hand, is most fundamental in this regard.

When, in the early 1980s, Karel Goeyvaerts, at that time a very renowned composer, set about composing an opera; he could not find any opera, house willing to commission it, let alone stage it. Goeyvaerts' solution to this problem was as original as it was pragmatic. He managed to conceive almost every work for which he did get a commission (regardless what it was: vocal or instrumental, chamber music or orchestral) as an opportunity to create the basic musical material for one scene or segment of the opera.

Thus, Goeyvaerts composed a set of 'satellite works' of the opera, slowly developing and moulding his musical ideas in such un-operatic genres as the solo piano piece, the string quartet or symphonic work. This process gradually culminated in the opera *Aquarius* itself, which he finished in 1992. As can be expected, Goeyvaerts did not live to see his opera staged. The first concert performance of the completed work was given in 1993, a few months after the composer's death. Another 15 years will have passed before the first staged performances of *Aquarius* are scheduled to take place in 2009.

The example of Goeyvaerts and the example of Buckinx given above, demonstrate that composers indeed have some possibility of creating music theatre without the help or incentive of the opera houses and other producers or organisers. But the very fact that these examples are quoted because of their exceptional nature, does give an indication of the importance of these existing structures. Therefore, an overview of music theatre in Flanders would be incomplete without a description of the rather active music theatre companies.

That the turning point in the production of new music theatre pieces occurred in the mid-1980s may be due to several factors. But it is remarkable that it coincides with two important evolutions in the Flemish music theatre field. The first of these is the revolution that took place inside the opera houses. Flanders has one major opera house, the Flemish Opera (Vlaamse Opera), which distributes its activities over the two opera venues in Antwerp and Ghent. At least equally important (but politically speaking not included in the Flemish cultural policy) is the Belgian National Opera, La Monnaie (De Munt), in Brussels. In the course of the 1980s both houses introduced novel approaches to opera, best summarised as the desire to 'turn opera back into true theatre'. This not only abruptly reversed the old-fashioned habit of using the (usually very static) staging as an excuse for indulging in a display of vocal virtuosity, but also initiated the programming of a different repertoire. The favourite belcanto operas and luscious operettas were gradually replaced by works that were better suited for directors to establish similar dramaturgical and scenographic ambitions to those in contemporary theatre. This explains the renewed interest in 20th century composers (Berg, Janacek, Britten), the innovative staging of well-known masterpieces (Wagner, Mozart, Verdi), and the adventurous exploration of unfamiliar territory, which meant in the case of opera both the baroque repertoire as well as contemporary music. It is generally perceived that this revolution in Flemish (and Belgian) music theatre should be attributed to one man: Gerard Mortier, who as general director of La Monnaie (which he remained from 1981 to 1990) made it his mission to abolish the prevailing conservative concept of opera.

The stimulating effect of this tendency can almost immediately be deduced from the swiftly increasing production of new music theatre pieces from the mid-1980s onwards. Getting rid of the conservative approach to opera and stressing the full theatrical possibilities of the genre must have been stimulating for aspiring opera composers. Parallel to this tendency, the shift from 'opera' to the less convention-ridden 'music theatre' opened up new aesthetic possibilities.

However, only very few compositions in this list were actually commissioned by either the Flemish Opera or La Monnaie. The influence of this revolution in the artistic and aesthetic position of the opera houses on the production of new music, therefore, is more likely to be an indirect one. This brings us to the second factor in the blossoming of new music theatre from the '80s onwards: the emergence of several very active smaller music theatre companies.

These companies are best described as small producers, realising several music theatre productions each year. They generally do not have their own venue and they do not employ a permanent team of musicians and singers. So, each production requires that a cast and orchestra are assembled and that other venues have to be persuaded to program the production. While this gives a great amount of flexibility, it also makes these companies dependent upon the cooperation of other partners in the field, such as concert halls, music festivals, and the opera houses to present the staged productions, and ensembles, choirs and orchestras to provide musicians. The result is an intricate network of alliances and co-productions, with the smaller music theatre companies as instigators, mobilising partners from across the entire professional musical and theatrical field in Flanders (and in the past years often also from abroad). Although many interesting and sometimes rather specific companies existed or still exist, such as Leporello, Opera Mobile or Pantalone (the latter aiming at an extremely young audience), three 'major' players among these 'minor' companies will be discussed in more detail, by way of an example. These are Transparant, LOD and Walpurgis.

The mission of the Antwerp-based Muziektheater Transparant (formerly 'Kameropera Transparant') has long been to bring opera on a smaller scale, with special (but not exclusive) attention to contemporary repertoire, including but not limited to Flemish composers (much of Transparant's fame in the 1990s was based on their productions of almost the complete music theatre works of Peter Maxwell Davies). Initially, their focus was mainly on chamber opera, but in recent years, Transparant has ventured more often towards the more eclectic forms of music theatre. Interesting in this respect is that Transparant has developed a long-term working relationship with selected Flemish composers. This approach allows composers to try out different things and to gradually develop their music theatrical instincts through several compositions and productions. Wim Henderickx and Eric Sleichim are excellent examples of composers who have had the opportunity to build up a large music theatre output during their 'residency' with Transparant. With Joachim Brackx and Annelies Van Parys, a new generation of composers has recently been integrated into this formula.

LOD (formerly 'Het Muziek LOD') started out with less clearly 'operatic' ambitions – their name stands for Lunch Op Donderdag ('Lunch On Thursday'): the series of innovative lunch concerts that were the original reason for founding the company. Soon, however, they started to develop music theatre productions. Again, as with Transparant, the intimate working relationship with artists, including resident composers, is crucial for LOD. Their breakthrough came with the productions composer Dick Van der Harst made together with playwright and director Eric De Volder,

such as *Diep in het Bos* and *Zwarte Vogels in de Bomen*. Together with Van der Harst, composers Jan Kuijken, Dominique Pauwels and Kris Defoort became the resident composers of LOD. Interesting is that with LOD, these composers not only have the opportunity to work on music theatre productions, but also can develop more concert-related pieces. The background of these composers remarkably lies outside the classical music. Van der Harst – himself a bandoneon player – is interested in all kinds of world music, as his cross-cultural *Huis van de Verborgen Muziekjes* testified. Kris Defoort was, in spite of his master's degree in classical composition, best known as a jazz pianist, arranger and composer. The example of Defoort is especially interesting, because his work at LOD covers a wide range from jazz-related projects, through classical concert works, up to his opera *The Woman who Walked into Doors*, which received much critical acclaim as one of the landmarks of Flemish music theatre. It stands out because of the innovative dramatic concept (a sung and spoken monologue, with the replies of the other characters only virtually present on stage in the form of computer-projections of texts and images) as well as the fundamental combination of jazz and contemporary classical elements in Defoort's score is typical for a company such as LOD. The commitment to undertake such an ambitious opera project, with a composer who at the time his residency started did not have a reputation as a classical composer, in a venture few opera houses would be likely to undertake. It shows the kind of dynamic and slightly adventurous approach to music theatre that the 'smaller' players introduced to the Flemish music theatre scene. It is from such innovative impulses that the entire music theatre scene benefits.

Whereas LOD and Transparant cover the entire field from the very small up to regular opera-sized productions, Walpurgis has since its foundation in the early 1990s stuck to a very specific concept of small-scale music theatre. For them, the difference between opera and music theatre is more than a terminological question. Walpurgis thus specializes in music theatre that deliberately parts ways with the classical models. Their goal is to establish some more unconventional fusions of theatrical and musical elements. A certain eclectic aesthetic is never far away, as is exemplified in the work of composer Peter Vermeersch, whose music theatre pieces (like so many of his compositions) manage to include elements from rock, jazz, cabaret and other non-classical idioms. The surprising mix of elements is obviously even further enhanced by the theatrical aspects and the choice of libretto.

Although they started by operating in a field that was not covered by the opera houses, their success has in turn vitalised the activities of the opera houses. Indeed, the experience that many Flemish composers were allowed to gain with these smaller companies, has allowed them to work towards increasingly ambitious works, that otherwise might never have been realised. The point could be made that these smaller companies made the music theatre-genre accessible to many Flemish composers. The room for experimentation and for developing their own music theatre 'style' these composers were offered, also brought them to the attention of the opera houses and in some cases also of international partners. Indeed, from the late 1990s onwards, the opera houses were keen to incorporate some of these efforts into their own programmes.

For instance, when LOD realised Kris Defoort's *The Woman who Walked into Doors*, La Monnaie was one of the co-producers. Similarly, Transparant found eager co-producers for Wim Henderickx' operas *The Triumph of Spirit over Matter* (La Monnaie) and *Achilleus* (Flemish Opera).

With the opera houses and the strong tradition of smaller initiatives, the principal driving forces behind the creation of new music theatre compositions have been summed up. However, there is one other type of organizer that functioned as a catalyst for the creation of music theatre, especially in the period before 1990. Television (and to a lesser extent also the radio) took at least in that era its mission as a cultural institution quite seriously. This to the extent that the Dutch-speaking division of the Belgian national broadcasting company actually commissioned new operas that were conceived as 'television operas'. Thus, Jef Maes (*De Antikwaar*, 1959), David Van de Woestijne (*Le débat de la folie et de l'amour*, 1959/*De zoemende muzikant*, 1969), Marc Liebrecht (*Parking*, 1960), Frédéric Devreese (*Le cavalier bizarre*, 1976), Frederik Van Rossum (*De Soldaat Johan*, 1983), Frans Geysen (*Orpheus is in ons*, 1988) were all commissioned to write an opera for this particular medium. The high point of this phenomenon was around 1959-60, when television was still a very young and (at least in Flanders) not yet a widespread medium. The prolific musical theatre works for the radio by Louis De Meester (including his innovative *De Verzoeking van Sint Antonius*) unsurprisingly originated in the same period.

Opera versus music theatre: some stylistic evolutions

Flemish music theatre has undergone a thorough evolution in the second half of the 20th century. The broadening of the notion 'music theatre' can be taken here as an important indication of the liberating factor it encompassed. The possibilities it created for composers to get involved in music theatre without having to resort to 19th century conventions are reflected in the dynamic and creative music theatre scene that took shape from the mid-1980s onwards.

The operetta, the emblematic genre of the romantic bourgeois culture that still thrived in the first half of the century, had been by the end of the 20th century almost completely pushed towards the amateur circuit (an occasional *Fledermaus* or *Orphée aux enfers* in the Flemish opera or *La Monnaie* notwithstanding). The decline of the genre is reflected in the almost total absence of newly composed operettas in this list. Only older-generation composers like Willy Ostijn and Marcel Poot briefly continued to contribute to the genre. The void that was left by the disappearance of operetta from the main stages seems to be compensated by the rise of the musical. The musical department of the Royal Ballet of Flanders has made an effort to pioneer this genre in Flanders and several larger commercial producers are currently following in its footsteps. The developments on Broadway and in the West End towards musicals that take up serious subject matter and ambitious dramatic intentions, instead of mere amusement, have also been taken up in Flanders. Dirk Brossé, the most successful composer of musicals in Flanders, has chosen such unfrivolous subjects as the Sacco and Vanzetti trial (*Sacco en Vanzetti*, 1996) or the life of the painter Rembrandt

(*Rembrandt, de musical*, 2005). Moreover, the many compositions in this list defined as "kindermusical" (children's musical) or "jeugdmusical" (musical for young people) indicate that the genre is popular and on the rise.

As has been explained above, the evolution of music theatre in Flanders takes an important turn in the mid-1980s. This goes hand in hand with a profound aesthetic development: an evolution away from the conformism of romantic (operatic) conventions and towards new ways of joining musical and theatrical elements. This schism divides the composers (or sometimes compositions) into two categories. On the one hand there are traditionalists (but not necessarily conservative composers in terms of style) who continue working within the boundaries of the traditional operatic genres and idioms. On the other hand there are composers who consciously contribute to the development of new directions. Ultimately, the latter category succeeds in establishing a (moderate) tradition themselves: a kind of archetypal 'music theatre', of which the eclecticism both concerns the interaction between dramatic and musical components, as well as the musical style itself. The emergence of the smaller music theatre companies mentioned above, has helped to establish this 'alternative' tradition as an important direction in Flemish new music.

The output of music theatre works in the 1950s and '60s is still largely conservative in style. The generation of composers born around the turn of the century not only sticks to traditional formal models, but also writes in an idiom that is Late-Romantic, often with Impressionist and/or Expressionist elements, as is the case with Renaat Veremans, Marcel Poot, or Jef Maes, and even with slightly younger composers such as David Van de Woestijne and Vic Legley. As is the case with the Flemish symphonic music from the same era, the integration of influences from the international developments in new music only happens slowly. A moderate impulse from Modernism (Stravinsky, Bartók, Hindemith) can be found in the music of the generation that was born in the 1920s: Jef Van Durme, Frédéric Devreese, Peter Cabus and Peter Wellfens. An interesting exception to this traditionalism is the 'radiophonic opera' *De Grote Verzoeking van Sint Antonius* ('The Great Temptation of St. Anthony', 1957) by Louis De Meester. Although De Meester's musical idiom is generally speaking not fundamentally different from that of his contemporaries – in this case a mixture of Neoclassical and Expressionist elements – this composition incorporates rather eclectic elements (notably a chorus of devils singing jazz!) and makes extensive use of electronic music. The hallucinations of the tempted saint provided De Meester with a good reason for devising means of musical alienation, emphasizing the unreal atmosphere of the visions. The fact that it was devised for the radio made it technically possible to include a large amount of electronic tape music in the opera.

While this relatively traditional approach to the genre continued throughout the 1960s and 1970s, a younger generation emerged, inspired by the international experimental movements and by the political turmoil of 1968. Young radicals like Boudewijn Buckinx, Raoul De Smet, Jan Rispens and Mark De Smet brought musical experimentalism, social consciousness and other musical innovations to the Flemish music theatre.

(Later on, Godfried-Willem Raes, Moniek Darge and still later some of Raes' pupils such as Barbara Buchowiec, Sebastian Bradt or Xavier Verhelst, would continue to give more radical experimental impulses.) But these efforts were no more than occasional outbursts of stylistic dissent. Opera (like all other established classical genres) was still greeted with suspicion by the young avant-garde. Hence, the (slowly diminishing) output of operas was to remain the almost exclusive domain of the older generations of composers until the end of the 1970s.

When the aesthetic principles of the opera houses drastically changed, the younger composers did take up an active interest in music theatre. Gerard Mortier's effort to bring the international tendency of a more theatrical approach to opera into the Flemish opera houses coincided with a more international orientation of the composers. Whereas the older generation showed a preference for local subject matter, the younger generations had a predilection for more universal or international subject matter. Vic Legley's *De Boer die sterft* (1950), Frédéric Devreese's *Willem Van Saeftinghe* (1962), or Peter Wellfens' *Stroppe la Corde* (1964) and even still Willem Kersters' *Baas Gansendonck* (1981), were followed by such un-Flemish subjects as Raoul De Smet's *Ulrike* (1978 – inspired by the life of the Rote Armee Fraktion-terrorist Ulrike Meinhof), or André Laporte's *Das Schloss* (1980-85 – an adaptation of Kafka's book). André Laporte's opera can also quite literally be seen as a work that seeks to escape the Flemish context, as it musically tends to follow in the footsteps of Richard Wagner, Richard Strauss and especially Alban Berg. The highly evocative music includes 'Leitmotive' and a general sense of tight motivic coherence, while the vocal style encompasses the entire range of post-Wagnerian possibilities: lyrical passages, 'Sprechgesang' and 'Sprechstimme' alternate.

From the mid-80s onwards, the traditionalist approach remains especially strong in large operas. This tradition is, for all its Expressionist traits, still highly recognisable in *Das Schloss*. Piet Swerts explores a more Neo-Romantic style, full of allusions to the 19th century operas in his *Les Liaisons Dangereuses* (1995, commissioned by the Flemish Opera), based on the novel by Choderlos de Laclos. Luc Brewaeys made his music theatre debut with *Antigone*, an excellent example of the un-operatic 'music theatre' current in Flanders. But for his first 'genuine' opera *L'uomo dal fiore in bocca* (2006 – like *Das Schloss* commissioned by La Monnaie) Brewaeys resorted to a straightforward realist narrative, based on a play by Luigi Pirandello. The only musical deviation from operatic conventions that appears in *L'uomo dal fiore in bocca*, is the substantial role of the solo tuba, who acts as a kind of (quite virtuosic) soloist throughout – an instrumental counterpart to the protagonist's emotions. In Luc Van Hove's *La Strada* (2007, commissioned by the Flemish Opera), the composer uses the movie by Federico Fellini as a source and consequently draws a realist, linear narrative from it. A substantial orchestral part brings ongoing intricate motivic development that provides the basis for the declamatory vocal style. Although these four 'major' operas stick to traditional concepts of the genre, albeit with original accents such as Brewaeys's odd fusion of a chamber opera with a tuba concerto or Van Hove's faithfulness to the elliptic chronology of the movie-based narrative, their

musical styles refer to different contexts, ranging from the Romantic tradition to spectralism. On the other end of the spectrum, the repertoire shows a growing tendency towards alternative forms of music theatre. A very strong current in Flanders consists of what may best be described as an eclectic 'music theatre' tradition. This current partly relates to the international evolutions towards small-scale music theatre and alternatives to the operatic conventions, but part of it seems to deliberately stretch the musical approaches as broadly as possible. Several companies that receive structural funding by the Flemish government as 'music theatre' companies, such as *Compagnie Kaiet*, *Theater De Spiegel* and *Braakland/Zhe Building* are in fact already more concerned with forms of music theatre that go beyond the domain of classical or 'art' music which is covered in this overview.

Peter Vermeersch may serve as an excellent example of a composer who has combined a great sense of musical heterogeneity with the alternative approaches to music theatre. As a founding member of the *Maximalist! Ensemble*, Vermeersch's earliest works were influenced by minimal music, but his musical tastes subsequently would take him into many other directions as well. The styles of the ensembles he founded give ample testimony of this diversity: funk with *X-legged Sally*, rock with *A Group* and currently jazz with his big band *Flat Earth Society*. Vermeersch fuses all of these (and other) influences into a recognisably contemporary style that mediates between the compositional and formal subtleties of new music and the more accessible, rhythmic and tuneful drive of the vernacular musical traditions. In *De oplosbare vis* (1994) and in *Charms* (2001), Vermeersch sets the absurdist lyrics by Josse De Pauw and the Russian poet Daniil Charms respectively, in cabaret-like songs that contain some surprising twists, inventive orchestration and grotesque details. These productions systematically alternate between acting and singing. His most ambitious music theatre piece shows a similar alternation between the theatrical and musical components. In *Heliogabal* (2003) the subject – the decadent life of the Roman emperor – is more ambitious and the dimensions are much larger, with a large cast and with the *Flat Earth Society* as orchestra.

Many composers subscribe to the tendency to develop new ways of combining music and theatre, as exemplified by Vermeersch. His former *Maximalist*-colleague Walter Hus, for instance, turned three adaptations of Shakespeare dramas by the iconoclastic theatre maker Jan Decorte into a music theatre trilogy: *Meneer, de zot en tkint* (2000), *Bloetwollefduivel* (2001), and *Titus Andonderonikustmijnklote* (2002). The pseudo-naïve, almost child-like language Decorte employed, is mirrored by a low-profile way of staging, as well as a sense of musical simplicity achieved by developing concise motifs and refraining from overly dramatic gestures. Symptomatic for this approach is the final opera of the trilogy, *Titus Andonderonikustmijnklote* which is entirely performed by the – mostly untrained – voices of the musicians who are simultaneously playing their instruments. The pure essence of music theatre, brought with very limited resources, reflects the intentional simplicity of music and text, in search of a sense of music theatrical purity. Likewise, the collaboration of composer Dick Van der Harst with librettist and director Eric De Volder, generated a poignant combination of (again stylistically eclectic) music and theatre in *Diep in het bos* (1999), *Vadria* (2000) and *Zwarte Vogels in de bomen* (2002).

The archetype of small-scale and non-traditional music theatre more or less becomes a dominant tendency. It attracts composers who tend to incorporate non-classical elements in their style, such as Frank Nuyts, Koen Dejonghe (in his opera *Ket* (2001) the musical material is organised according to pitch class set-manipulations, which interestingly does not prevent the overt inclusion of allusions to rap and rock), Chris Carlier, Koen Van Roey, Geert Waegeman, or Jan Kuijken. But composers who are more inclined towards their classically-formed musical background also enthusiastically contribute to this type of music theatre. These include Petra Vermote, Peter Swinnen, Eric Sleichim, and Wim Henderickx.

The rise of Postmodernism constitutes an important factor in the development of the 'smaller' variants of music theatre. Indeed, a great number of contributions to this genre come from composers who criticise the operatic conventions in a more ironic way. Their works typically contain tonal or diatonic material, references to pre-existing music and the kind of subject matter that allows for a humorous take on musical dramatic archetypes. The best known and certainly the most productive among these Postmodern composers is Boudewijn Buckinx, but Johan De Smet, Frank Agsteribbe, Frank Nuyts, and Lucien Posman can equally be pointed out as representatives of this tendency. Perhaps the most pronounced uniting factor in the music theatre work of these Postmodern composers is their subversive use of humour. Johan De Smet's *Het rattenkasteel* (1984) is an adaptation of an episode from the very popular series of comics 'Nero'. Titles such as Lucien Posman's *Hercules Haché* (1991 - subtitled 'the adventure of a professor') hint at a burlesque point of departure.

•••

The division between the operatic heritage and the new 'music theatre' tendencies (which often coincides with a division between large-scale and small-scale productions) has had a profound impact on the Flemish music theatre scene since the 1950s. The most remarkable observation in that respect would be that the dynamic presence of the 'smaller' music theatre companies has brought about a cultural climate in which young composers are again increasingly drawn towards the possibilities of music theatre, as can be deduced from the ever-increasing output of the last two decades.

However, the two perceived directions are not mutually exclusive. Recent years have shown composers working with both types of productions: either more traditionally 'operatic', or more experimentally 'theatrical', according to the scope and needs of the work in question. The increasing number of collaborations and co-productions between the 'independent' music theatre companies and the opera houses is further evidence of how the entire Flemish music theatre field benefits from these dynamic evolutions. One recent example of how these tendencies can actually interact or merge in different and surprising ways, may serve as an appropriate conclusion of this overview.

Wim Henderickx stands out as one of the true recent 'specialists' in music theatre in Flanders, with six works composed since 1998. His long-standing residency with Transparant has certainly helped to make such a lasting involvement in music theatre possible. At the same time, his evolution as a music theatre composer shows an interesting shift of approaches and ideas: from more traditional forms, back to quite radical small-scale 'music theatre'. His first work in this genre was *Behouden Stem* (1998), a very small work that incorporated acting and film and was scored for only an actor/singer and two percussionists. The music, partly derived from a madrigal by Monteverdi, took on a rather autonomous position, alternating rather than interacting with the film and the acting. While this approach is perfectly consistent with the new 'music theatre' tendencies at the time, Henderickx's second work, *The Triumph of Spirit over Matter* (1999), was a far more conventional opera. A plot about manipulation and deceit in and around an art gallery inspired the composer to write a late 20th century opera buffa. Only the final scene breaks with the fast pace of the work and, unexpectedly, adds an element of introspection and even metaphysical or spiritual serenity. A similar compositional strategy appears at the end of *Achilleus* (2002), an operatic version of Homer's *Illiad*, conceived for a young audience. There, the straightforward rendition of the events becomes suddenly suspended in the ultimate scene, the 'Requiem of the fallen heroes' which introduces an intensely solemn meditation on war and death.

The appearance of such abrupt musical deviations from the preceding drive of the work, may herald the prominence of such metaphysical and even meditative elements in Henderickx's later music theatre pieces. The early part of Henderickx's career was dominated by his interest in Eastern music and spirituality. In *Void/Sunyata* (2007), a work which is part of his 'Tantric Cycle', Henderickx attempts to join this Far-Eastern inspiration with the language of music theatre. The meditative and introspective nature of the work becomes quite strong. *Void/Sunyata* is an utterly abstract work, devoid of all narrative, with voices and instruments entwining in a purely musical dialogue organised around emblematic Buddhist/Tantric spiritual notions. Still the physical dimension of the work remains essential, as the distribution of musicians on the stage and the 'surround sound' of the electronics testifies. At the time of the first performance of this work, Henderickx stressed how the concept of this work as music theatre remained essential to him, in spite of the far-reaching abstraction. In doing so, he seems to have abandoned the operatic model in favour of an almost experimental reconfiguration of the relationship between music and theatre. Interestingly enough, in explicitly addressing an abstract metaphysical or spiritual theme, Henderickx may have found encouragement in Karel Goeyvaerts' only opera *Aquarius* (1992 - see above). Although Goeyvaerts employs larger vocal and orchestral forces, his symbolic depiction of the evolution of society towards a (utopian) era of spiritual bliss, did feature a similar combination of musical abstraction with metaphysical aspirations.

[MAARTEN BEIRENS]

B. Discussion of Selected Works

RAOUL DE SMET (1936)

Ulrike, een antieke tragedie (1979), libretto by Leo Geerts

Originally, Ulrike was conceived as a purely dramatic play in the socio-politically committed style that marks most of the pieces written by Leo Geerts. Due to the great popularity of hybrid forms in the seventies, composer Raoul De Smet later also became involved in the project. The resulting chamber opera premiered in March 1979 in Antwerp. It was De Smet's first opera, which he decided to revise in the mid-eighties for a larger ensemble, creating a second, musically more profound version.

The theme of the Baader-Meinhof-group had certainly not lost a grain of its current character by that time. The enormous guilt complex that these people had about their own prosperity in comparison to the miserable struggle of the Palestinians and Vietnamese led them to undertake violent actions against West-German and American authorities. A well-known ancient paradox rises to the forefront: the moral dilemma between the law on the one hand, and the daily interests and needs of every man, and higher virtues on the other, also called dogmas and ideologies, often even labelled as utopias. Sophocles' tragedy Antigone also deals with this dilemma. In that respect, Ulrike and Antigone share one fundamental certainty: that they both consider the current establishment as illegitimate. For Ulrike, it was the post-war, neo-capitalistic establishment, which she refused to obey in the name of the Christian notion of justice. With Ulrike, subtitled 'an antique tragedy', Geerts does not describe an isolated period in history, but raises an age-old, universal issue.

This opera, however, caused great controversy. Not only was the theme of terrorism taboo, but the fear of raising these figures to a mythological status in a genre like opera was also great. But according to Geerts, the historical and moral significance of Baader-Meinhof could not be rendered in a better way than by means of an enlargement of their feelings and intentions. This makes both tragedy and opera the most suitable genres. Consequently, Geerts conceived Ulrike as a classical tragedy in five acts, preceded by a prologue. The libretto consists of a succession of sharp quotes, extremist slogan language and metaphorical bombast; the whole being marked by an enormous emotional explosiveness. Numerous excerpts from newspaper articles, manifests of the RAF, as well as texts of Ulrike herself are thrown at the listener. The overwhelming, almost bombastic result could only attain its effect by balancing it with subtle, but often equally dramatic music.

As the focus lies on Ulrike's inner change of reasoning – she develops from a self-aware journalist into an active terrorist – it concerns a rather reflective, non-active opera. De Smet himself speaks about a "non-bourgeois" opera, in line with Stravinsky's opera-oratorio Oedipus Rex. As a result, the whole makes a rather static impression. The five-part tragedy structure is overshadowed by a through-composed melodic line. Nevertheless, the coordinating macro-structure remains clearly perceptible.

De Smet applied a dodecaphonic grammar; however, he allows himself numerous liberties. Essentially, the basic series goes back to d minor, but atonal, bitonal and modal processing of it is also possible, most often for reasons relating to text expression.



music example 1

In 1987, the five multi-instrumentalists of the first version were replaced by an ensemble of fifteen musicians. The instrumentalists are frequently required to play as soloists in contrapuntal dialogue with the singers. At other times, the instrumentalists are grouped together into smaller ensembles. The opera contains six characters, whose singing constantly stands midway between Sprechgesang and belcanto. Sometimes the figures are grouped together in a choir of whispering voices, and spoken passages appear a number of times. Each character moves within his or her own musical domain, outlined by fixed accompanying instruments as well as by his or her own vocal discourse. A constant mixture of different musical genres is in keeping with this characterisation – ranging from literal quotations of classical repertoire, to jazzy pastiches and folk-like melodies. While Ulrike hesitatingly starts her somewhat archaic melodic lines à la Purcell, accompanied by the soft tunes of recorder and harpsichord, her husband Klaus disagrees with her in a strong and serious manner, with the grave violoncello and the heavy trombone as his accompanists.

Nevertheless, Ulrike will never be persuaded to change. Her death, like that of many others, is inevitable. De Smet's second opera, Vincent, apologie van een schilder (1988-89), again highlights this theme of dying. Death is the main motive of, and at the same time the everlasting centre of criticism in opera. There is no other genre in which heroes die so often, at such length, and so dramatically. It is this tradition in which De Smet wants to place himself. Ulrike is an opera pur sang, but in the uniqueness of its own time. As Geerts puts it: opera is not a melodrama here, it is a time document.

[PAULINE DRIESEN]

Van het ogenblik dat Klaus begint te praten: "In mijn huis nuwdd
des gedant, . . ." zet de tangen in.

music example 2



illustration 1 & illustration 2, © Herman Sorgeloos

In his compositions Defoort pays much attention to the richness and the mysteriousness of the musical colours. He develops them in the score in a very refined and detailed way with subtle instrumentation techniques such as *klangfarbenmelodie*, clouds of sounds, modal passages and contrasting the jazz phrasing and the classical techniques on the same instrument. The instrumentation also follows the development of the story by becoming more sober (only piano) to the end.

Defoort claims that the main improvisational quality of the piece lies in the way it is composed. Defoort describes composing as improvisation in slow motion: starting from some improvisation on the piano he develops the selected material without pre-formed theoretical concepts but guided by the music itself. On the other hand there are several improvisational moments in the score: Defoort uses Berio's technique of *Grupetti*, he lets the musicians choose their notes in a chordal passage and makes use of graphic notation. More improvisation is integrated when some of the jazz musicians are requested to perform a solo improvisation backed by fixed parts for the orchestra. The form and instrumentation of the very groovy part *Me Then* (Act 1 Scène 8) was arranged during rehearsals as a head arrangement. The use of polyrhythmic grooves instead of the more traditional swing feeling is one of the main illustrations of the beautiful integration of the classical and jazz languages. Although the polyrhythmics mostly have a rather fluid and obscure character, the groove is sometimes placed in the forefront when the jazz musicians take the lead in the ensemble.

In the beautiful and moving moment when Paula tells about her children, each of whom is musically represented with a kind of leitmotiv, another influence of Berio is evident: the very personal way in which spoken language, a lyrical melody, a raw folksy violin and an emotional improvisation are combined. This refers to the folksongs Berio arranged.

Being a very dense work of art, with several layers of action, a current social relevance and lots of detail the opera *The Woman Who Walked Into Doors* by Kris Defoort and Guy Cassiers offers a highly original and profound dramatic and musical experience.

[LIEVEN VAN AEL]

FREDERIK DEVREESE (1929)

Willem van Saeftinghe (1962-63), television opera on a libretto by Jean Francis and Mark Liebrecht



illustration 3 & illustration 4, © Henri Denis

After his studies Frederik Devreese started working for the Belgian Radio and Television (BRT) as a collaborator on the broadcasts from the 1958 World Exhibition in Brussels. He stayed at the BRT for his whole career. Officially he was responsible for the sonorization of television programs and films, but in reality this function proved to be an excellent front to writing film and television music.

Devreese's television opera *Willem van Saeftinghe* was commissioned by the Belgian Television and composed in 1962-63; its images were realized at the studios of the BRT in June 1964, with Mark Liebrecht as a director. The result was a production of 64 minutes, in which opera was combined with dance, masks, shadow play and the projection of moving and still images. Shortly afterwards, the television opera was awarded the Italia Prize in Genoa in September 1964.

In 1964, Devreese adapted the work as a stage opera in two acts which also included the use of film and tape recordings. This version was premiered in the Royal Flemish Opera at Antwerp on November 21, 1964 – conducted by the composer, directed by Mark Liebrecht, and with the baritone Robert Van Helvert as Willem van Saeftinghe. It was repeated during the next season. Three years later, in 1967, Devreese derived an orchestral suite from the opera. In 1979, the opera was staged in a revised version, conducted by Frits Celis, and premiered on September 15, 1979. The revised version, in fourteen images (and two acts) emphasized the scenic elements more strongly, and a number of instrumental interludes were also added. Finally, in 2008, he rewrote an orchestral suite of the material.

WIM HENDERICKX (1962)

Triumph of Spirit over Matter (1999), opera in 16 scenes, on a libretto by Johan Thielemans

Triumph of Spirit over Matter.
(Libretto by Johan Thielemans)

SCENE 1
Allegro Feroce $\text{♩} = 120$ Senza Misura

Flute
Clarinet
Trumpet
Horn
Trombone
Percussion (Bass drum) (Hard sticks) (Snare) (Snare off)
Piano
Bass
Violin 1
Violin 2
Viola
Cello
Doublebass

Workshop of the artist Beck. A telephone. A box. Camasses, with backside to the audience. A mirror.
Allegro Feroce $\text{♩} = 120$ Senza Misura

Copyright by CeBeDeM, Brussels (Sabam repertoire)

music example 5

“Where is beauty? Where has beauty gone?” These questions are sung by the five main characters of Triumph of Spirit over Matter, at the very end of the opera. The story of their widely differing searches for beauty has just reached an unexpected conclusion. Beck, just another failed and frustrated artist at the beginning of the opera, gains immediate recognition not through his own works, but by forging masterpieces from the past. His lover Elsie had set the whole machinery in motion: she persuaded two of her former lovers, the gallery owner Günther Dreck and the journalist Theo, to support the artist whom she loves and sincerely admires. Inadvertently, Günther became the victim of the forgery scandal that is spawned by Theo’s publications.

Günther loses his reputation, while Theo regains his. In the final scene, as an afterword, the protagonists voice a shared feeling of disappointment: they were all on a quest for beauty, although everything turned out to revolve around far more mundane matters.

The libretto was written by Johan Thielemans. The score that Wim Henderickx wrote to it – his first large-scale opera – is multifaceted, using a variety of musical styles and compositional methods. The musical character often changes as swiftly as the emotional states of the protagonists. A prime example is found in the psychological ups and downs of Beck during the first scene. Though literal quotation is absent, Henderickx’s approach may still be called eclectic. Some stylistic ‘citations’ show up only once, like the tipsy waltz that Beck sings to Elsie in scene 13. Sometimes even a single gesture may be reminiscent of other music: when, at the end of scene 11, Günther and Elsie call each other ‘appassionato’ (“Elsie” – “Günther”), Henderickx evokes a comparable moment in Wagner’s Tristan – another story about the triumph of spirit. Recurring musical styles often belong to specific situations, functioning more or less as ‘leitmotifs’ which lend the opera a high degree of consistency. All of the phone calls made on stage, for example, are accompanied by a casually undulating pattern in double bass and harpsichord (played on a synthesizer). Likewise, moments of sadness and melancholy are consistently characterized by slowly ascending arpeggios, independent of the character. Examples are found at ‘Show me the way to my childhood paradise’ (Günther, scene 3), and ‘Nothing is pure in this world’ (Beck, scene 6).

A motif recurring unchanged throughout the opera is played by trumpet and snare drum, apparently signifying triumph:

Andante Trionfale $\text{♩} = 72$

trumpet

music example 6: andante trionfale

The tempo indication, Andante Trionfale – in itself a reference to the name of the opera – is also used apart from the motif, for example when gallery owner Günther is congratulated by Theo with his ‘discovery’ of the old paintings (which will soon turn out to be fakes).

Although Henderickx did not explicitly use elements of classical Indian music, as he did in earlier works such as the Raga-trilogy (1994-1996), a modal flavour still pervades much of the music. From the opening bars onward (see example 5), Henderickx displays a preference for eight-tone modes that contain two chromatic tetrachords.

The final scene displays an effective and subtle use of modal lines moving in different directions and at different speeds, with a static and ethereal overall result. This forms the backdrop for a concluding gesture: in the vocal ensemble, the words ‘beauty’ and ‘beauté’ resolve into the pure sound of their vowels: “u-i” and “o-é”.

[JOCHEM VALKENBURG]

ANDRÉ LAPORTE (1931)

Das Schloss (1981-85), Oper in 3 Akten, on a libretto based on an adaptation of Franz Kafka by Max Brod

Orchestervorspiel

(Schneelandschaft im Abendnebel. Von der Landstrasse her führt eine Holzbrücke zum Dorf. Im Hintergrund, in sehr weiter Ferne, sieht man oder ahnt man vielmehr die Umrisse eines Berges mit einem weitausgedehnten Schloss und vielen niedrigen Nebengebäuden. Nur ein Turm. Vorn rechts die Wirtsstube, zunächst ganz dunkel.)

4
2 *d = 50 (Lento e misterioso)*

(spiatti) (con arco di cb.) *lv.*
ppp

Perc. (1) *(libra) pp*

Glock. (2) *(pp)* *gliss. lento*

Vibr. (3) *(pp)* *gliss. lento*

Arpa *(pp)* *(flux collans) sp. anigato.*

4
2 *d = 50*

1-2 C.S. *(A)* *pp*

3-4 C.S. *(B)* *pp*

5-4 C.S. *(C)* *pp*

VI I *(D)* *pp*

9-12 C.S. *(E)* *pp*

13-14 C.S. *(F)* *pp*

1-2 C.S. *(G)* *pp*

3-6 C.S. *(H)* *pp*

7-10 C.S. *(I)* *pp*

11-14 C.S. *(J)* *pp*

1-4 C.S. *(K)* *pp*

VI II *(L)* *pp*

2-10 C.S. *(M)* *pp*

11-14 C.S. *(N)* *pp*

1-4 C.S. *(O)* *pp*

VI e *(P)* *pp*

9-12 C.S. *(Q)* *pp*

1-4 C.S. *(R)* *pp*

VC *(S)* *pp*

9-12 C.S. *(T)* *pp*

1-4 C.S. *(U)* *pp*

music example 7

Laporte's German opera Das Schloss was created in 1986 at La Monnaie, the opera theatre in Brussels. The general musical tone is introduced immediately in the Prelude. The foundation is laid here for all of the musical action. This is synthesizing text interpretation at the most general level, in a fatalistic sense: everything that is going to happen has actually already occurred and passed by... Here the composer sets out the buoys which help the listeners find their way in the musical current. In order to make some sense of the tapestry of musical signs, one can differentiate between three sorts of musical meanings. Firstly, is the 'leitmotif': thematic material which is bound to one particular character, which accompanies him at each of his entrances; and through its transformations, indicates the changes of situation with which the character is confronted. The twelve tone theme associated with the main character K. can be called the main theme of the piece. It appears in measure 5, together with the first entrance of K. on the stage, and doesn't leave him until death, returning hundreds of times, in dozens of variations. K. is after all constantly present on the stage, even though at the end only his corpse remains. As the leading role, the bass-baritone who plays K. has the greatest scale of vocal style possibilities, from spoken text to very lyrical singing (in a few moments of ecstasy), through metrically organized speech, Sprechgesang (as in Schönberg) and Sprechstimme (as in Wagner).



illustration 5 & illustration 6

The second type is the atmospheric or mood music. The beginning of the musical prelude serves as a good example of this. A panchromatic cluster in four octaves in the muted strings, flageolet glissandi in the highest violins together with glissandi in the glockenspiel and harp, and the soft rumbling of the stroked tympani form together a slowly breathing, lightly swelling and retreating fabric which folds back and forth upon itself; a web which vibrates softly and continuously. It alludes to inevitability and at the same time uncertainty: a dual fundament of the piece. Lastly, an example of what I would call, for lack of a better word, situation music. The 'sighing motive' first appears in the prelude at the moment when K. heaves a sigh after having gazed in the direction of the castle. This theme is characterized by descending major seconds with an upbeat – this has been the typical configuration of the "Seufzer" since the 18th century. It is not associated with any particular character, but provides the musical background for any situation where there is a reason to 'sigh' – from disappointment to sarcasm.

Das Schloss is not only an opera in German. Historically speaking, it stands within the great German opera tradition of Wagner and Berg. Aside from a number of literal quotes, the similarity to the latter is especially evident. All musical material is derived from one tone row, and besides the returning leitmotifs, musical cues are also used to refer the listener to certain moods or situations; in addition to melodic motives, rhythmic themes also play a role; there are widely diverse styles of singing; the work is in three through-composed acts, with orchestral interludes between the scenes acting as important links in the musical continuity; the characters are depicted with great attention to psychological detail; and a general feeling of expressionist doom looms over the entire work, the general mood is one of inevitability and uncertainty. Das Schloss has all of these characteristics in common with Berg's Wozzeck and Lulu.

[HERMAN SABBE]

WILLEM PELEMANS (1901-91)

De Nozem en de Nimf (1960), a chamber opera on a libretto by Liane Bruylants

Willem Pelemans wrote his chamber opera *De Nozem en de Nimf* ('The Rowdy and the Nymph') in the autumn of 1960. The work received its first radio performance on April 10, 1961, on the occasion of Pelemans's sixtieth birthday. A television performance followed on November 12th 1961. The protagonists of the text by poet and playwright Liane Bruylants are portrayed by four vocal soloists: tenor ('de Mek' as rowdy, possibly derived from the French word 'mec'), soprano (Titia as nymph), alto (Clo, Mek's girlfriend and antagonist of Titia) and bass (Carlos, a barkeeper). These soloists are complemented by two small choirs of women's and men's voices, representing the companions of Mek and Clo. The score is written for chamber ensemble, consisting of woodwinds (two clarinets in B flat, alto saxophone in E flat and bassoon), brass instruments (two trumpets and trombone), percussion, piano and a small body of strings (3-2-2-1). In a 1982 interview, Pelemans described the subject of *De Nozem en de Nimf* as "modern and yet timeless: the battle between good and evil, which justifies a happily conceived musical opposition: hard, syncopated sounds on the one hand, and intensely lyrical accents on the other hand."

The opening scene, set in a bar, evokes the world of Mek, the leader of a group of delinquents and outcasts. To picture this dark underworld, filled with feelings of violence, intoxication and lust, Pelemans makes reference to elements of jazz music. This is evident in the frequent use of syncopated dance rhythms, mildly dissonant seventh and ninth chords, and the solistic role of colourful melodic instruments (such as alto saxophone and bassoon) supported by a jazz percussion ensemble (wood blocks, snare drum et al). The declamatory vocal style of Mek and Clo is characterized by the same syncopated rhythms and is skilfully interwoven in the instrumental texture. This dance music, punctuated with the comments of the two choirs, is suddenly interrupted when Titia enters the bar and asks Mek to repair her shoe, an episode giving rise to more delicate and melodic sounds (see the fragment on the accompanying soundtrack).



illustration 7, [Volksgazet] & illustration 8, [Het Laatste Nieuws 1964]

After the elegant woman has left again, Mek is exposed to the ridicule of Clo and her companions, with the music returning to the earlier harsh, syncopated dance rhythms.

The second large scene depicts a nocturnal promenade by Mek and Titia in the park. The sophisticated world of Titia is expressed musically by the intense lyricism of the melodic lines, by the prominence of instruments such as celesta and vibraphone, and by the use of the muted strings in their highest register. The voice leading is dominated by stepwise (often chromatic) progressions and by the recurring downward leap of a perfect fourth. The scene culminates in a love duet between Mek and Titia. Mek gradually comes under the influence of this elevated creature, which in a certain sense represents his better self, the voice of his own conscience: "Je wordt naar mij steeds nauwer toegedreven; alles gebeurt zoals lang werd voorzien" ("you are driven to me more and more closely; everything happens as long has been foreseen").

In the final scene Mek, Clo, and their companions prepare a robbery of a jewelry store. The ostinato rhythms in the piano, cello and double bass, the melody in the bassoon and the declamatory vocal style immediately reestablish the dark atmosphere of the opening scene, as does the short episode for the choirs of men and women. At the climax of the robbery, Titia suddenly appears and asks Mek to account for his actions. When Clo and her friends threaten to kill her, Mek comes to her rescue and pays for it with his own life. While the lyric melodies of their love duet from the second scene reappear, Mek is accompanied by Titia to a better world: "de weg die jij niet kende zul je zien" ("you will see the path unknown to you"). The music ends with an expressive major seventh chord in triple piano in the highest register of the woodwinds, brass, celesta, vibraphone, and muted strings.

[KRISTOF BOUCQUET]

LUCIEN POSMAN (1952)

Hercules Haché, the adventure of a professor! (1991), on a libretto by André Posman



illustration 9, © Ingrid De Mecheleer

Some composers seem to coincide with the music that they write. Anyone who knows Lucien Posman can recognize his personal character in his style of composing. His music can best be described as postmodern, funny, with sense for hidden meanings and subtle (or sometimes less subtle) references to other music, poetry or art. All this is clearly present in his opera Hercules Haché. The Adventure of a Professor! The story is a combination of several quite different elements; some clearly understandable, others less evident. The general atmosphere reminds of the combination of humour and historic elements that is found in British comedy shows like Monty Python and particularly 'Allo 'Allo. There are no less than ten different characters as a result of the purpose for which this opera is written: a project to be performed with students of the Conservatory of Ghent during the annual Week of Contemporary Music in 1992.

The leading role is that of Hercules, a professor who has tried to commit suicide fifteen times and is undertaking his sixteenth attempt in the first scene of the opera, without success. He decides not to escape from life anymore, but to try to understand what force keeps him from succeeding. Other characters that are introduced in the first of three acts are his friends, of which Homer will play a role in the last act, and Hercules' new maid, who will prove to be the most important character in the opera.

ACT ONE SCENE I

2-120-123 *Molto moderato*

Fl. *mf*

Ob. *mp sempre*

Clar. in B. *mf*

Fag. *mf*

Coro in F *ppp*

Tromb. in E *ppp*

Tubo *ppp*

Cimp. *ppp sempre*

NOBB
MS.
Combi.
no. 33
SARIN

touch slowly (c. 5)

l.a.

The Mather sits on the right, inconspicuously, in front of the curtain, in the field of the gods with the audience. She is knitting quietly. (colours of the Belgian flag)

Fl. *mf*

Ob. *mf*

Clar. in B. *mf*

Fag. *mf*

Fl. II *mf*

Ob. II *mf*

Clar. in B. *mf*

Fag. *mf*

Cb. *mf*

-1-

music example 8

A radio message announces the news that Belgium has been invaded by "the enemy" and Hercules is in despair. Again, he wants to hang himself, but he doesn't find the passion that drove him to former suicide attempts anymore.

In the second act, the enemy is residing in Hercules' house and some new characters are introduced. They are a commander, a scientist and a secretary of the enemy who are asking themselves why the Belgians seem to be invincible and the occupation does not progress in the way that it should. With the help of their computer, named Johnny, they realize that the "real Belgian" was born during the Belgian revolution in 1830 and that the aria "Amour sacré de la Patrie" from the opera "La muette de portici" is the origin of the fire that keeps the Belgians awake and invincible. After analyzing the problem meticulously, the commander and the scientist find a solution to this problem and decide to make a bomb that will destroy "The Mint", where the performance of that opera took place in 1830. (The Mint refers to La Monnaie, the Opera House in Brussels, and is only one of the many references to concrete Belgian and Flemish places and historic elements in this opera.) Hercules' maid is still in the house and acts as a spy for the resistance. She can sabotage the computer. The enemy remains powerless against the Belgians that are reinforced by poetry (written by the professor), a mysterious "waking song" and a secret opera that tells the story of Hercules. Towards the end of the opera, the main "enemy" characters all die as a result of their clumsiness, and all's well, that ends well.

Just as the story can be read at different levels, the music can be perceived in different grades of detail. At the surface, the story is rather simple, but the many references to historical events and concrete elements from Belgian history provide more than enough "food for the mind" for the attentive listener (or reader).

The same can be said for the music that fits the libretto of Lucien Posman's brother André like a glove. At the first hearing, the opera sounds very accessible because of Posman's particular style of composing. He perfectly blends different styles of music with his own recognizable idiom. He puts typical German marching band music next to modern techniques such as multiphonics on the oboe; collage-like fragments next to commercial minimal music or ornamented baroque phrases. The small instrumental ensemble of only 15 musicians is treated in such a manner that both its versatility and its transparency are maximally exploited. The use of a Korg synthesizer is especially well integrated into the sound of the ensemble and opens the range of possible sound colours. In addition to the live musicians, some important fragments are played with a CD player. Here are some important features of the elaborate musical score.

To make a large structure as an opera (which lasts about three hours) coherent and organic, Lucien Posman makes use of a vast network of musical connections. On the one hand there are clear references to music outside the composition, for instance the melody of "O Haupt voll Blut und Wunden" that recurs throughout the whole opera, first in the humming of the maid, but later also in more disguised form in ornaments of piccolo and bass clarinet (at the beginning of the third act).

Further a typical march theme that is connected with an even more typical snare drum motif is presented almost every time the enemy comes into play, and particularly when the Fistapo (one of the many plays on words that add to the specific humorous tone of the Libretto) is on its way to deal with Hercules. The most important theme is a Michael Nyman-like chord progression that is associated with the enemy because of its cheap and commercial character (in contrast with the higher culture that is defended in this opera). Important moments in the course of the story are often stated in a very thin texture, projecting the text very clearly and deliberately interrupting the flux of the composition. Lucien Posman's compositional mastery is most clear in two places where a previously recorded fragment of music is combined with an extra layer of live performed music. In the first act, the maid switches the radio on where a composition of Posman himself resounds. This way of putting himself in perspective is typical of Posman. Later in the opera, the "secret song" is combined with fragments from "O Haupt voll Blut und Wunden" sung by Hercules and the maid.

Lucien Posman's opera shows that it is possible to write an opera in an enjoyable and uncompromising way. Using recognizable themes (concerning content, as well as music) and lots of humour, he ensures that the listener can be pleased without the obligation of fully understanding every aspect of the composition. However, one can easily dig further and further into the score and the libretto to find many interesting connections and intertextual references.

[KLAAS COULEMBIER]

ERIC SLEICHIM (1958)

Men in Tribulation (2004), on a libretto by Jan Fabre

Eric Sleichim has always linked his music to visual images. A concert becomes a visually directed happening: recently the video artist Anouk De Clercq was asked to provide the direction for the concerts celebrating the twentieth anniversary of the ensemble B!ndman. Sleichim performed during different manifestations in SMAK in Ghent, which illustrates another kind of link with the visual arts. In his music he was inspired by visual arts (Duchamp, Beuys, Warhol), and film (Pasolini) and he also composed new music for silent films (Keaton). With this approach to music and image it seems unavoidable that musical theatre would appear at a certain moment in his career. Of course we are not talking about classical opera, but, as Sleichim likes to put it: "a co-operation on equal foot starting from different viewpoints in order to gain a surplus value."

This drive to express sound through image is raised to a higher level by Sleichim's fascination with artists who move between the boundaries of the normal and the abnormal. We have already mentioned Beuys, Duchamp, Keaton, Pasolini and Warhol, and now we can add the name of the theatre maker Antonin Artaud, the principle figure in Men in Tribulation. Sleichim focuses on the last years of Artaud's life: a voyage to the Tarahamara Indians in Mexico was the last conscious and active event in his life, which was followed by many years in an asylum in France. The performance focuses on the last hour of Artaud's life, that last hour functions as an 'excuse' to reflect for the very last time on many aspects of his life. What we see is a mixture of addiction to opium and peyote, hallucinations and rituals, electroshocks and unpleasant withdrawal symptoms.

Jan Fabre wrote the text 'inspired by the writings of Antonin Artaud'. "It is probably impossible to get closer to Artaud", says Erwin Jans in his comments, "Eric Sleichim is following Artaud's sound experimentation in a confrontation between the voice and electronics, hard core and opera, sound and manipulation. The musicians and their instruments receive a ritual function in the staging. Sleichim chooses a pentagonal space, a room with one corner too many. In the same way, the saxophonists of B!ndman treat their instruments in a non-conventional way: the instrument is alienated from itself. The musicians and their instruments are idolised, ritualised and mutilated in Men in Tribulation. Artaud's impossible search, his burned-out body and his fragmentary oeuvre form an archetype of modern art: the hate of the establishment, the transgression, the borderline, the yearning for the sacred and the ritual." Sleichim represents Artaud's disturbed mind by having two actors portray him. At the contrary, only one person plays the 'seven voices of the high priest Artaud' and the B!ndman quartet functions as a choir. The space is a metal cage, in which the public is detained together with the actors.

The text by Jan Fabre consists of a description of the stay in Mexico, followed by a series of seven 'metamorphoses', which are not to be considered as hallucinations, but rather as a number of possibilities for finding rest and peace or escaping from reality. The metamorphosis of the 'lamenting spirit' distrusts composers, opera singers and actors. The 'medicine man' talks about healing rituals and about the intensified state of fever his dancing puts him into, and also about the fear of 'lunatics, outcasts, and suicides'. Further metamorphoses include the 'tragic player', the 'white indian' and the 'wise priest'. Throughout the entire piece, the refrain expresses Artaud's search for himself: "I shall peel the skins off my soul to renew myself".

The text includes screams and nonsense sounds – their use is a reference to and an interpretation of Artaud's 'théâtre de la cruauté': he believed in the immediate possibilities of dramatic theatrical expression by using primitive sounds instead of language. Fascinated by Balinese dance, Artaud aimed to create theatre without words; using only movements, colours and light together with primitive sounds, especially crying and screaming. Through this approach, the 'text' becomes music, which also in its turn consists of primitive sounds: the experimental saxophone sounds, typical for Sleichim's music of the past twenty years, are now also electronically manipulated. The texts are spoken and shouted, conventional singing is nearly completely absent: this is the sound of the voices in Artaud's head during the last hour of his life. "They cry, whisper and sing out the pain of the suffering and longing mind." The action on stage is static and full of violence at the same time: an actor can be static because he cannot move from his place, but when his attempts to break free fail repeatedly, he becomes violent. This stage image is the expression of Artaud's permanent inner search: restlessly moving onward, without ever considering giving up. At the same time the music is 'image' because of the painted bodies of the saxophone players, looking like members of the Tarahumara tribe. Eric Sleichim is obsessed with the idea of how can he use his music to move beyond the stage of representing emotions, and instead put the pure emotionality itself on the stage. Another obsession is finding possibilities to touch the listener, to seize and catch him, at the risk of using violence, by using the real physical and psychical positioning (in stead of (re)presentation) on the stage. He is looking for opportunities to conquer the space around the members of the audience and to push and force the artistic concept between them.

Men in Tribulation was performed for the first time during the *kunstenfestivaldesarts* in Brussels in 2004.

[YVES KNOCKAERT]

DICK VAN DER HARST (1959)

Diep in het bos (1999), music theatre on a libretto by Eric De Volder

en ik weet een man
et je connais un homme

strak/sans ralentir ♩ = 210
A 1, 2, 3, 5, 6, 7, 9, 10, 11, 13, 14, 17

music example 9, © LOD

In fairy-tales, children are usually discouraged from going Diep in het bos (deep in the woods), as those dark places are filled with witches, sorcerers, one-eyed giants and monsters. Those creatures are widely known for capturing small boys and girls, fattening them up and devouring them down to the last bite ...

On August 15th 1996, two young teenaged girls, Sabine Dardenne and Laetitia Delhez, were rescued by the Belgian police from a secret prison behind a closet in the basement of Marc Dutroux, a proven paedophile. Some time later, this discovery proved to be only the beginning of a summer of horrors. Over the preceding years, Dutroux had abducted, imprisoned, molested and killed four other young girls. The bodies were discovered in his garden practically under the noses and cameras of journalists from all over the world.

Not only were the killer and his accomplices demonised by public opinion; but some politicians, and detectives who had made mistakes in their investigations, were also looked upon as scapegoats that had to be slaughtered as quickly as possible. Furthermore, the wildest theories of paedophile networks and gang rapes of children were put forward; and their perpetrators were to be found up to the highest levels of Belgian society. Groups of 'believers' and 'non-believers' appeared. One could speak of collective hysteria, gripping the country, its inhabitants and administrators. The beast from the fairy tales had a name and a face. He was probably fostered by some superior organization, claimed some members of the media. 'The people' wanted to see him and his mysterious patrons hang, hoping that this would exorcise the evil.



illustration 10 & illustration 11, © Peter De Windt

In the year 1999, these events and the mood they created form the point of departure for a musical theatre piece by the librettist Eric De Volder and Dick van der Harst, who since 1989 had been composer in residence at LOD, the production house they would work with. But how does an artist handle such a sensitive, even touchy matter without getting bogged down in banality? In the first place, De Volder wanted to express the emotions he felt during and after the "affaire-Dutroux" in his texts, trying to play a role in the process of collective mourning. Therefore he would use a self-developed narrative style full of traditional, popular and dialectical elements, fragmentary sentence constructions, repetitions, rhyme and jabberwocky ("ja ha ja hoe titi ma jaha titima to dendo") combined with the most horrible images ("and then that man satiated himself with her"). Van der Harst could easily connect to this way of expressing emotions. He is known for using the musical styles, languages and forms of other cultures and combining them with his own idiom, which is characterised by tonality and modality. In the case of *Diep in het bos*, van der Harst found his inspiration in Breton folk culture and music. Typical for this tradition are short stories about everyday events and *petites histoires*, sung by small groups of women, one of whom leads the singing and the others answering. This answer contains a repetition of the last sentence of the introductory chant, to which new elements might be added.

Van der Harst's music is not difficult; it is even quite simple as its main purpose is supporting the libretto. The dialoguing text is mostly set in one, two or three parts, performed by a group of seven singing actresses (Jonksken, Vrouwe, Mie, Kolleken, Meisken, Payne en Madam), faithful to the Breton tradition with call and response singing. Short phrases and motives are alternated and repeated very often, which creates the effect of elementary repetitive music. The women's singing style is quite rough and unpolished which, of course, confirms the image of folklorist music without frills; songs from and for the people. Sometimes the music is reminiscent of Medieval polyphony ("allez allah") or children's songs ("titimat"). This does not exclude van der Harst from trying to find a connection with twentieth-century Western art music. The last song, "en ik droomde (and I dreamed)", is quite disconnected from the rest of the work: its rather static character is due to the almost constant presence of diatonic clusters. Complexity is banished from all parameters; and although there is quite a bit of singing during the performance, the musical material van der Harst uses is very limited. The simple light-footed, dance-like character of the music contrasts sharply with the horror suggested by the texts. As with the jabberwocky and childlike language, this should enable both the musicians and the audience to express and deal with the horror.

Diep in het bos was remarkably well received by the public and also toured in the French version *Au fond du bois*. The collaboration between Eric De Volder and Dick van der Harst proved to be extremely fruitful and was continued in later productions by LOD such as *Achter 't eten*, which was inspired by the issue of incest. In 2001 van der Harst was awarded the Louis Paul Boon price "for the social commitment and the bond with humanity, which is present in his entire oeuvre".

[MAARTEN QUANTEN]

LUC VAN HOVE (1957)

La Strada (2007-08), opera in 2 acts with a libretto by Eric de Kuyper, based on La Strada by Federico Fellini

After having written almost exclusively orchestral and chamber music, Luc Van Hove suddenly entered the opera scene with La Strada. It adds yet another operatic version of a Federico Fellini film to the repertoire, after Bruno Maderna's Satyricon (1973) and Giorgio Battistelli's Prova d'Orchestra (1995). The Flemish writer Eric de Kuyper who provided the libretto is well acquainted both with Fellini films and with the Italian language. His text book is faithful to the film dialogues, but he creates extra space for the music and for the psychological elaboration of the main characters by combining and concentrating scenes and by skipping text fragments. The reactions of the public to the circus act are on the other hand elaborated, allowing the composer to include a few choruses that accentuate the contrast between the tragic fate of the protagonists and the indifference of the masses. Some key scenes are repeated entirely, sometimes in a varied form: the melancholic travelling music (La Strada is a 'road movie') is presented consecutively in e, a and d (with an added sixth); the circus performances by Zampanò are always accompanied by the same music (in e-flat, fast and furious, loud, rhythmic: 'the strong man'); and Gelsomina's song, a fast but sad waltz.

Each character and each setting has its own harmonic texture or melodic line, which enhances the transparency and comprehensibility of the opera. In addition, La Strada is constructed from an abstract harmonic fundamental structure derived from pitch-class set theory. The nucleus of the harmonic structure is to be heard in the seven trichords with which the prologue to the first act opens:

The image shows seven trichords (three-note chords) on a single staff, numbered 1 through 7. Trichord 1 is a C major triad (C-E-G). Trichord 2 is a C minor triad (C-Eb-G). Trichord 3 is a C major triad with a flat (C-Eb-G). Trichord 4 is a C major triad with a sharp (C-E-G#). Trichord 5 is a C major triad with a double sharp (C-E-G#). Trichord 6 is a C major triad with a natural (C-E-G). Trichord 7 is a C major triad with a natural (C-E-G).

music example 10
7 structural trichords

These chords belong to two pc sets only: 3-4 (0, 1, 5; interval vector 100110) and 3-8 (0, 2, 6; interval vector 010101). Trichords 1, 3 and 7 and trichords 2, 4, 5 and 6 are members of pc set 3-4 and pc set 3-8 respectively (by transposition and inversion). Both sets add up to 6-15 (0, 1, 2, 4, 5, 8; interval vector 323421), a collection enabling a rich and yet consistent harmonic language. This chord progression is heard more than once explicitly in the course of the opera, but it also yields the structural background, the harmonic fundamental structure of the entire work as well.

Van Hove derives the following prominent harmonic devices from his fundamental

146 **1136** Song of Gelsomina 4/4

Gelsomina *Allegretto* ($\text{♩} = 76$)

Piano *ff* *molto* *ff sempre*

1141 68

Gelsomina $\frac{4}{4}$ ($\text{♩} = \text{♩}$) *f deciso*

Pno. *f* *pp* *sempre legato* *simile*

La

1145

Gelsomina *f molto* *f* *pp*

stra - da è lun - ga... So - prat -

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music example 11
opening of Gelsomina's song

structure: triads (more often than not with an added sixth), seventh chords, fourth chords, (literally) omnipresent pedal points that consolidate a scene's tonal centre, pentatonic turns and perfect fifths (as both melodic and harmonic interval, and as harmonic relation between tonal centres).

La Strada is an 'Italian' opera, and ample consideration should thus be given to its vocal style. Once again, the composer's choices are unambiguous in that respect. The vocal techniques are rather traditional, and 'Sprechstimme' or other experimental techniques deviating from classical singing are absent. A cantabile or legato articulation is the rule, all the more so since most of the phrases are rather short. Another characteristic is the almost complete absence of ensembles, with the exception of the wedding scene in which the double dialogues between Gelsomina and Il Matto and between the mother-in-law of the bride and Zampanò result in a beautiful quartet towards the end of this scene: dramatically divergent, yet musically convergent. This exception notwithstanding, all characters sing one after another. Even in dialogues, interruptions or superimpositions are lacking entirely. It can be concluded from this that the composer aimed at maximum comprehensibility of the text. Other stylistic features point to the same intention: a declamatory style with syllabic writing throughout, a perfect accentuation of the text, short melodic phrases, melodic contours in which an impeccable text declamation prevails over lyrical effusion. I am unaware of any other opera score with so many repeated notes in the vocal parts. The predominance of the recitative over the aria or arioso in the vocal writing is in keeping with the vernacular of the libretto and with the choice for 'ordinary people as main characters who express themselves in an ordinary way' (Luc Van Hove), even when confronted with profound tragedy, loneliness and grief. On the other hand, the rather restrained vocal style clears the way for an abundant and colourful elaboration of the orchestral music. As a matter of fact, the crux of the lyrical and dramatic development is to be found in the orchestral music, betraying a composer devoted to absolute instrumental music even when he writes an opera.

[MARK DELAERE]

PETER VERMEERSCH (1959)

Charms (1997), music theatre play on poems by Daniil Charms



illustration 12, © Mirjam Devriendt

Peter Vermeersch's Charms was composed in 1997 for the Flemish music theatre company Walpurgis. The cycle consists of twelve songs scored for soprano, accordion, (bass) clarinet, percussion instruments, and an actor (who performs some spoken texts). A counterexample of the pigeonholing of musical genres, Vermeersch's score erases the boundaries between jazz, rock, big band and contemporary music. Unusual as it may seem, the scoring is suited to highlight the immanent tensions between truth and falsehood, reality and imagination that characterize the texts. In its manoeuvrability, the scoring also allows for a broad range of musical styles to be played in a convincing way. The soprano too has a wide range of performance styles at her disposal, ranging from classical belcanto, through Sprechstimme and parlando, to a style reminiscent of the Broadway-music of Kurt Weill. Although this cheerful music sounds quite straightforward, the texts add a certain depth that gives the music a nasty aftertaste.

Vermeersch chose some children's poems by the Russian writer Daniil Charms (pseudonym of Daniil Yuvachev, 1905-1942). Most of them are rather short poems (or stories), characterized by sudden childlike mental leaps lacking any logic. The characters presented are hardly men of flesh and blood. Rather, they seem to behave as puppets on a string, without a personality or a will of their own. In terms of content, the poems revolve around the absurdity of human existence. Black humour, absurd ideas and grotesque figures compete to evoke a feeling of meaninglessness. However, for Daniil Charms this evocation of meaninglessness is not the ultimate objective. The absurdity in his writings rather acts as a crowbar that breaks worn-out patterns of thought and behaviour. Therefore, Charms' nonsense verse is to be seen as a flash of light illuminating a dark reality.



illustration 13, © Mirjam Devriendt

The music of Peter Vermeersch, light-footed and humorous as it may seem, in fact acts as a magnifying glass for the text by highlighting its hidden meanings in at least two ways. On the one hand, there are some songs that seem to follow the formal structure and the general mood of the text quite straightforwardly. They accentuate the black humour of Charms' poetry with a musical language that is a blend of big band music, jazz and improvisation. Vermeersch often makes use of irregular rhythms and small metrical dislocations to create the effect of alienation. This is most obvious in Nr. 5, *Het begin van een zeer fraaie zomerdag. Symfonie* (The beginning of a very beautiful summer day), the only instrumental piece of the cycle, with its lavish clarinet solos that seem to have been plucked from a jazz improvisation. In Nr. 12, a very short song entitled *Ontmoeting* (Meeting), the actor recites a text that seems utterly trivial and humoristic, but at the same time mercilessly exposes the absurdity of human existence. The instrumental introduction to this piece consists of an equally trivial tune, which can be seen however to magnify the absurdity of the text to such a degree that the humour of it becomes unbearable.

The music of some other songs, on the other hand, contrasts enormously with the general mood of the text. By doing so, the music indirectly accentuates the lines of fracture that characterize Charms' verse. In Nr. 8, *Ik walg van alles* (Everything disgusts me), Charms' short poem denounces man's inability to define himself in a state of intellectual freedom in a way very similar to Sartre's epoch-making novel *La Nausée* (1938). The contrast of this dark text with the music of Vermeersch couldn't have been more pronounced. The rhythm of the music, though fragmented, is reminiscent of a carefree tango, with delicate interventions of the accordion and clarinet. Paradoxically, text and music, in spite of all their apparent childlike light-heartedness, are no mere child's play.

[JAN CHRISTIAENS]

PETER WELFFENS (1924-2003)

Hoe de slakken een huisje kregen (1976), musical fairy tale on a text of Queen Fabiola of Belgium

During his entire professional career, Peter Welffens was musical director of the Royal Youth Theatre (Koninklijk Jeugdtheater) in Antwerp. It is no wonder he composed many works for children, among which the musical fairy tale *Hoe de slakken een huisje kregen* ('How the snails got their shells') (1976).

Peter Welffens composes his works for children from the standpoint that this music should be transparent, simple and easily understandable. For Welffens, this also implicates that the music has to be tonal, preferably without too much dissonance or any other surprises. In *Hoe de slakken een huisje kregen*, modern elements that can be found in Welffens other compositions (such as polytonality or rhythmic complexity à la Stravinsky and Bartók) disappear in favour of a tonal idiom in the tradition of Flemish Romanticism. Now and then, dissonant chords appear unexpectedly, but they always fade away quickly in the tonal whole.

Hoe de slakken een huisje kregen is based on a fairy tale, written by Queen Fabiola. It tells the tale of a slug who, after having caught a cold, gets a shell with the help of a turtle. Welffens' musical setting of the tale is for orchestra, two children's choirs, soloists and two narrators. The concept is rather similar to the cantata, alternating between sober, narrative parts and passages for choir or soloists without much dramatic development.

In this case, the larger part of the story is told by the two narrators, who are either soberly accompanied, or without any musical support. Only the two main characters, the slugs Kiyi and Yogo, have sung parts. These parts are performed by two children's choirs, with some solo passages.

In the overture, the only (almost) entirely instrumental part of the work, Welffens already shows clearly his starting point of simplicity and transparency. The work begins with a simple, easily recognizable theme, presented by the strings and then in an extended form repeated by the flute. The theme is repeated two more times, after which the narrator is given some time to start telling the story. After a brief explanation of the situation – once upon a time, two slugs with no shell, some centuries ago – a cheerful march follows, as if it were the overture to a classical opera. The orchestration also follows traditional, quite predictable principles. The marching rhythm is played by the trumpets, alternating with woodwinds and woodblock. Repeated pizzicato chords in the string parts provide a constant beat. The overture concludes with a new theme, which is repeated three times. Each of these three entries is quite emphatically marked by a single attack of the triangle. In general, the passages for children's choir are set to very simple music, in a rather stereotypical style. The music is tonal, mainly syllabic and homophonic, with simple, easily recognizable themes. Now and then, canonic passages of dialogue appear.

In the instrumental accompaniment as well as in the choir parts, the rather direct expression of certain elements from the story is striking, e.g. a thunder storm (at the beginning of part IV) or Yogo's sneezing fit (at the beginning of part II).

We may conclude that with *Hoe de slakken een huisje kregen*, Welffens successfully realized his intention. The music remains clear and transparent at all times and is no doubt easily understandable for children.

[REBECCA DIEPENDAELE]

C. Inventory

The alphabetical and chronological inventories display Flemish music theatre works composed between January 1950 and 2008. Most of the works can be consulted at the MATRIX archive (both scores and recordings). Availability of the materials can be checked in the online catalogue at www.matrix-new-music.be. This website also offers detailed discussions of the biography and work of these composers, as well as their contact information. When composers explicitly mentioned the availability of a published score or recording that is distributed by the author himself, we mentioned 'author' in the inventory. For their e-mail or addresses, MATRIX may be contacted at info@matrix-new-music.be.

ALPHABETICAL INVENTORY OF FLEMISH MUSIC THEATRE SINCE 1950

COMPOSER	TITLE	SUBTITLE
Agsteribbe, Frank	D'amour piqué d'une mouche à miel	
Albert, Karel	Europa Ontvoerd	opera buffa
Appermont, Bert	Zaad van Satan	musical
Appermont, Bert	De jongen van zee	
Appermont, Bert	Mater Aeterna	
Beelaerts, Paul	Lange Maebe	
Beelaerts, Paul	4 Poissons d'avril	
Beelaerts, Paul	De profundis	
Beelaerts, Paul	Quabracuernos	opera in één akte
Beelaerts, Paul	Zefiroso	
Beelaerts, Paul	A	kameropera
Beyst, Stefaan	Apokatastasis	cultusdrama
Biesemans, Valentijn	Muziek voor "De wachtkamer"	
Bondue, Yves	Irish Whiskey	muzieklandschapstheater
Bondue, Yves	De Hutkoffer	muziektheater voor kinderen
Bondue, Yves	Black Cat and POEtry	muzieklandschapstheater
Bondue, Yves	Gemeenschap	
Brackx, Joachim	Die Entführung aus dem Paradies	kameropera
Brackx, Joachim	Elektra	
Bradt, Sebastian	KO. Tantrum	
Bral, Filip	Luna van de boom	
Bral, Filip	Mijn hart is een pinguïn	
Bral, Filip	Karussell	
Brewaeyts, Luc	Antigone	lyric tragedy in three acts
Brewaeyts, Luc	L'uomo dal fiore in bocca	opera in one act
Brossé, Dirk	Burger Uebermensch	musical comedy
Brossé, Dirk	Sacco & Vanzetti	musical
Brossé, Dirk	Kuifje - De zonnetempel	musical
Brossé, Dirk	The prince of Africa	musical fairytail
Brossé, Dirk	Daens	musical
Brossé, Dirk & Jeroen Englebert	Rembrandt	musical

TEXT	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
Remi Belleau & Pierre De Ronsard	1995	m-S, c-T, vlc, hpd	45'00"		
Joseph Weterings, transl. Vande Velde	1950	Soli, orch	50'00"		
Jef Mellemans	2000	7S, choir, wind orch	120'00"	Beriato	Beriato WSR-017
Ignace Cornelissen	2005	2Roles, 4sax	60'00"		
Jef Mellemans	2007	4S, choir, orch	85'00"	Beriato	Beriato
	1981				
	1983				
	1983				
Marleen De Pooter	1987	choir, orch	60'00"		
	1988				
Gregie De Maeyer	s.d.	choir, orch			
	1965-67	8V			
	1997	cl, b-cl, vlc, varia			
	1994	vl, hurdy-gurdy, prepared pno, perc			
	1997				
	1997	Chinese fl, Chinese harp, vl, prepared pno, synth			
Wim Dewulf (orig. F. Kafka)	1998				
Oscar van den Boogaard	2009	S, V, actor, choir, ensemble	70'00"		
Hugo von Hofmannsthal	2009	S, 3 perc	30'00"		
Sebastian Bradt	2003	4x4SATB, instr. (all indiv. ampl.), elec, vis.	120'00"	author	author
Bart Moeyaert	1999	V, strings, theorbe, fl, harp, pno, perc	20'00"	Pantalone	Pantalone
Törnqvist, Sakazaki (adapt. B. Moeyaert)	2002-05	V, 3strings, perc, samples	35'00"	Pantalone	Pantalone
	2007	2strings, bayan, samples	45'00"	Pantalone	Pantalone
Dirk Opstaele	1991	4V, actors, 2perc, tape	74'00"	Sibelius	WPR 001
Luigi Pirandello & Tarquato Tasso	2006	T, Bar, 3V, tuba, orch	47'00"	Sibelius	
Marc Van Wesemael (orig. Molière)	1989	12Roles, ensemble	100'00"		
Frank Van Laecke & Paul Berkenman	1996	16Roles, ensemble	120'00"		Philips 456-024-2
Frank Van Laecke & Seth Gaaikema	2001	10Roles, ensemble	120'00"	Metropolis, Amstel music	MMP 023
Frank Van Laecke	2002	2Roles, ensemble	90'00"		
Allard Blom & Frank Van Laecke	2007-08	21Roles, ensemble	140'00"	Metropolis, Beriato	Studio 100
Anna De Graaf	2006	12Roles, ensemble	120'00"	Muziekuitgeverij XYZ	Stardust

COMPOSER	TITLE	SUBTITLE
Buchowiec, Barbara	Klinkend schilderij	muziektheater performance
Buchowiec, Barbara	Rêve d'espoir	
Buchowiec, Barbara	Pierrot avec le violon	
Buckinx, Boudewijn	Sløjd	operine
Buckinx, Boudewijn	Ra	
Buckinx, Boudewijn	Piotr Lunaire	three ernste morceaux in de vorm van Pierrot Lunaire
Buckinx, Boudewijn	Blijf aan de lijn	musique téléphonique 2
Buckinx, Boudewijn	De boodschap	musique téléphonique 1
Buckinx, Boudewijn	Karoena, de zeemeermin	een metafoor-opera
Buckinx, Boudewijn	Sokrates	kameroera
Buckinx, Boudewijn	Le Valchirie	
Buckinx, Boudewijn	Dhammapada	kameroera
Buckinx, Boudewijn	Het lelijke eendje	poppenopera
Buckinx, Boudewijn	Cusanus - Fragmente der Unendlichkeit	szenisches Oratorium
Buckinx, Boudewijn & G. Ammerlaan, J. ter Veldhuis	Van alle tijden	
Cabus, Peter	Lucifer	toneelmuziek
Cabus, Peter	Jozef in Dothan	toneelmuziek
Cabus, Peter	Sneeuwwitje	muziek bij poppenspel
Cabus, Peter	Doornroosje	muziek bij poppenspel
Cabus, Peter	De gelaarsde kat	muziek bij poppenspel
Cabus, Peter	Pinokkio	muziek bij poppenspel
Cabus, Peter	De Indische waterlelies	muziek bij poppenspel
Cartier, Chris	Vergeeten straat	volksopera
Cartier, Chris	Spoon river	toneelmuziek
Cartier, Chris & Koen Van Roy	Lemmingen	
Cartier, Chris & Koen Van Roy	Laatste verlangen	een kameroera met ongeschoolde stemmen
Ceuleers, Karel	De vrouw van zijn dromen	
Coeck, Jan	Het nijlpaard	
Coeck, Jan	Residentie Musica	
Coeck, Jan	Dat stukje met die fagot	
Coeck, Jan	Residentie Musica gaat op reis	
Coeck, Jan	Robbie	
Coeck, L. Jan	The fox	
Coeck, L. Jan	Der Schuss	
Cox, Boudewijn	De Grote 7 en de valse kat	
Daems, Toon	De gouden stemvork	kindermusical
Daems, Toon	Lachen is gezond	kindermusical

TEXT	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
Barbara Buchowiec	2004	1Role, computer, 4 radars, ensemble, Tubi (automate)	80'00"		LOGOS
Charles Baudelaire	2004	V, perc, tape	17'10"		LOGOS
Barbara Buchowiec	2007	vla, 6 automates	10'00"		
Boudewijn Buckinx	1968	multimedia, elec	120'00"		
Boudewijn Buckinx	1975	multimedia	150'00"		
Boudewijn Buckinx	1985	m-S, actor, pno	10'00"		
Boudewijn Buckinx	1991	V, pno	10'00"		
Boudewijn Buckinx	1991	V, pno	10'00"		
Boudewijn Buckinx	1995	Soli, choir, ensemble	78'00"		VTP-92028
Boudewijn Buckinx	1996	B, T, vocal quartet, pno, 4strings	70'00"		
Boudewijn Buckinx	1997	Soli, orch	70'00"		
Boudewijn Buckinx	2002	6 Soli, ensemble	65'00"		
Boudewijn Buckinx	2004	vl, perc, pno	35'00"		
Iñigo Bocken (Cusanus)	2006	Soli, choir, orch	90'00"		
Jo Willems	1997	11 Soli, choir, orch	130'00"		
Joost Van Den Vondel	1963	choir, brass, perc, pno	50'00"		
Joost Van Den Vondel	1966	choir, winds, perc, pno	16'45"		
Louis Contryn	1968	V, cl, tr, horn, acc, perc	24'00"		
Louis Contryn	1969	V, fl, cb, tr, pno, perc	13'40"		
Louis Contryn	1970	V, tr, cb, pno, perc	4'35"		
Louis Contryn	1971	VV, vlc, tr, xyl, perc, pno	10'30"		
Louis Contryn (orig. Queen Fabiola)	s.d.	V, vla, fl, harp, pno	5'30"		
Louis Paul Boon	2003	Soli, choir, 3perc			
Edgar Lee Masters	2007	2V, cb, git, 2acc	85'00"		
Elvis Peeters	1999				
Elvis Peeters & Nicole van Bael	2000				
Jan Coeck	1976?				
Jan Coeck	1991	rhythm section	90'00"		
Jan Coeck	1993	pno, fl	45'00"	Euprint	
Jan Coeck	1994	pno, bn	7'00"	Euprint	Phaedra 92022
Jan Coeck	1995	pno, fl	45'00"	Euprint	
Jan Coeck	1996	pno, sax	45'00"	Euprint	
H.L. Kaufman	1985		96'00"		
H.L. Kaufman	1987		60'00"		
Luk Van Brussel	2002				
Toon Daems	1999		90'00"	author	
Toon Daems	2000		120'00"	author	

COMPOSER	TITLE	SUBTITLE
Daems, Toon	De Kerstman is het beu	kindermusical
Daems, Toon	Roger de Leeuw gaat met pensioen	kindermusical
Daems, Toon	De academie voor dierenmanieren	kindermusical
Daems, Toon	Fenneman Florian Flinterjan	kindermusical
Darge, Moniek	Bratschebraut	muziektheater voor solo performer
De Clerck, Patrick	Re	kameroopera
De Decker, George	Zand	
De Decker, George	Woyzeck	
De Decker, George	Risquons-tout	
De Decker, George	De 4 zusters	
De Greeve, Jozef	Godfried en Beatrix	
De Jong, Marinus	De lelijke meisjes van Bagdad	
De Jong, Marinus	Mitsanoboe	
De Jong, Marinus	Esmoreit	
De Meester, Louis	Betje trompet	
De Meester, Louis	Autoferro	luisterspel
De Meester, Louis	De grote verzoeking van Sint Antonius	radio-opera
De Meester, Louis	Muziek voor Heer Halewijn	toneelmuziek
De Meester, Louis	Betje trompet en de reus	muzikaal sprookje
De Meester, Louis	Twee is te weinig, Drie is te veel	
De Meester, Louis	Paradijsgeuzen	
De Meester, Louis	Mariken van Nieumeghen	
De Meester, Louis	Xenos	
De Meester, Louis	Betje trompet en de reus	muzikaal sprookje
De Meester, Louis	Betje trompet in de knoop	muzikaal sprookje
De Smet, Johan	Het rattenkasteel	
De Smet, Johan	De liefde voor de drie manen	
De Smet, Johan	Comanchero Tanzania	je pleure des bananes
De Smet, Johan	Woestijn der denkers	
De Smet, Johan	De vrouw met de zware boodschappentas	
De Smet, Johan	Raponsel	kinderkameroopera
De Smet, Marc	De boerderij der dieren	kinderopera
De Smet, Mark & Jan Rispens	Het spel van Angèle en Adèle	
De Smet, Raoul	Ulrike	een antieke tragedie
De Smet, Raoul	Vincent, een apologie van een schilder	het laatste uur van Vincent van Gogh
De Sutter, Jules-Toussaint	Maya	fantaisie lyrique
De Vleeschhouwer, Ward	Raisonnez	
De Vleeschhouwer, Ward	Forza	
De Vleeschhouwer, Ward	Wachten op ...	
Decadt, Jan	Kleine planeet	melodrama

TEXT	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
Toon Daems	2002		120'00"	author	
Toon Daems	2005		80'00"	author	
Toon Daems	2005		120'00"	author	
	2008	Soli, ensemble	120'00"		
	1984	prepared vl			
Jean-Marie Piemme	1988-89	S, m-S, ob, cor ingl, cor, bn, vl, vla, vlc, cb, pno			
	1996				
	1997				
	2000				
	2002				
	1955				
Friedrich Rosenfeld	1964	VV, choirs, orch	127'00"		
Friedrich Feld	1968		180'00"		
Anton van de Velde	1969		120'00"		
René Metzemaeker	1950	V, chamber orch	20'00"		
	1956	orch			
Michel de Ghelderode	1957	Soli, choir, acc, hpd, orch, tape	55'00"		
Michel de Ghelderode	1960	Soli, choir, orch	40'00"		
René Metzemaeker	1965	2V, chamber orch	30'00"		
Tone Brulin	1966	Soli, orch	40'00"		
Gaston Martens	1967	Soli, children's choir, orch	119'00"		
	1975		120'00"	CeBeDeM	
Elie Saegeman	1978		30'00"	CeBeDeM	
René Metzemaeker	1984	V, ensemble	30'00"		
René Metzemaeker	1985	V, ensemble	25'00"		
Arne Sierens	1984				
Arne Sierens	1988				
Arne Sierens	1989	VV, ensemble			
Kamagurka	1994				
Arne Sierens	1995				
Wim De Wulf (orig. Grimm)	1996	VV, ensemble	75'00"		
George Orwell	1973				
Stefaan Van Den Brempt	1977	actors, ensemble	15'00"		
Leo Geerts	1978/87	6Roles, orch	75'00"	CeBeDeM	
Michel Thys	1988-89	5Roles, orch	45'00"	CeBeDeM	
Laurent Swolfs	1950				
Benjamin Van Tourhout	2005	a capella	24'39"		
Benjamin Van Tourhout	2006	wind orchestra	27'30"		
Hugo Van Laere	2008	V, vlc, tape	4'55"		
	1967	S, V, fl, vla, vlc	26'12"		

COMPOSER	TITLE	SUBTITLE
Defoort, Kris	The woman who walked into doors	an opera
Defoort, Kris	House of sleeping beauties	
Dejonghe, Koen	Drie sonnetten op tekst van Hugo Claus	muziektheater
Dejonghe, Koen	Ket	opera in twee akten
Deneire, Hanne	Papieren geluk	
Devreese, Frédéric	Willem van Saeftinghe	opera in 2 bedrijven
Devreese, Frédéric	Le Cavalier Bizarre/De vreemde ruiter	TV opera in één bedrijf
D'haene, Frederic	Tirannie der hulpverlening	muziektheater
D'Hondt, Vincent	Brozzers & Sizzers	burleske kameropera naar James Joyce
Englebort, Jeroen & Dirk Bossé	Rembrandt	musical
Favoreel, Johan	Hoe Wouter, Wouter werd	
Flecijn, Eddy	Hilda-suite	muziek bij het theaterstuk "Hilda" van Marie Ndiaye
Fransen, Willy & Peter Testelmans	De sleutelkinderen	jeugd musical
Fransen, Willy & Peter Testelmans	Hersenspinners	jeugd musical
Geysen, Frans	Orpheus is in ons	TV-opera in 4 akten
Geysen, Frans	Vuurvast	eerbetoon aan Piet Stockmans
Geysen, Frans	Wildzang	
Gilles, Jules	Giucoco delle coppie	opera seriabuffa
Goeyvaerts, Karel	Aquarius	opera in twee delen
Goovaerts, Jan	Le roi des loges	
Henderickx, Wim	Triumph of spirit over matter	opera in 16 scenes
Henderickx, Wim	Behouden stem	conversations with M.
Henderickx, Wim	Achilleus	opera voor jongeren
Henderickx, Wim	Een totale Entführung	muziektheater naar Mozart
Henderickx, Wim	Olek schoot een beer	muziektheater
Henderickx, Wim	Void/Sunyata	muziektheater
Hus, Walter	Die Nacht	kinderopera

TEXT	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
Guy Cassiers & Kris Defoort	2001	S, actor, chamber orch, jazz band	92'00"		LOD
Guy Cassiers & Kris Defoort	2009	S, Bar, 2V, choir, ensemble			
Hugo Claus	1994	S, A, B, choir, winds, strings, harp, pno	19'00"		
Geert Van Istendael	1999-01	9Soli, orch, rock band	90'00"		
Dimitri Leue	2006-09	7S, ensemble	90'00"		
Jean Francis & Mark Liebrecht	1962-63	10Roles, choir, orch	120'00"	De Cranz	
Michel de Ghelderode	1976		35'00"		
	1991	2actors, fl, tromb, harp, perc			
Roger Vossenaar & Willy Goossens	1997	S, m-S, T, B, 5strings	60'00"	Berta publishing	
Anna De Graef	2005				
Karel Verleyen	1992	V, Soli, children's choir, fl, ob, cl, cor, tuba, pno	55'00"		Eufoda 1212
Marie Ndiaye	2005-06	cl, acc	15'00"	author	
Tineke Devens & An Melis	2004	orch	90'00"	Kameleon	Kameleon
Tineke Devens & An Melis	2007	orch	80'00"	Kameleon	Kameleon
Hedwig Speliers & Stefaan Decostere	1988	V, m-S, T, Bar, B, choir, instruments	51'43"		
	1993	2S, A, 2cl, sax, bn, tpt, trbn, perc	30'00"		
Peer Wittenbols	1995	2S, A, 2cl, sax, bn, tpt, trbn, perc	66'00"		
Jules Gilles	2003	2V (A, altus), 2fl, 5brass, 2cb, perc	140'00"		
	1991-92	8S, 8Bar, orch	120'00"	CeBeDeM	MDC 7850-51
	2008				
Johan Thielemans	1996-99		90'00"	CeBeDeM	Transparant 2000
Remco Van Damme & Allel el Berkani	1998		30'00"	CeBeDeM	
Imme Dros	2001-02	Soli, children's choir, orch	75'00"	CeBeDeM	Transparant 2003
Ramsey Nasr	2006		150'00"	CeBeDeM	Transparant 2006
Bart Moeyaert	2006		35'00"	CeBeDeM	Uitgeverij Querido 2006
	2007		75'00"	CeBeDeM	Transparant 2007, FMC 2008
Wolfgang Kolb	1987	Soli, ensemble	40'00"		

COMPOSER	TITLE	SUBTITLE
Hus, Walter	Orfeo, a night	
Hus, Walter	Meneer, de zot & tkint	
Hus, Walter	Bloetwollefduivel	
Hus, Walter	Titus Andonderonikustmijnklote	
Hus, Walter Janssens, Daan	En chaussettes sur les quais Aeon	l'opéra des Marolles
Kerstens, Willem	Baas Gansendonk	
Kuijcken, Jan	De overstroming	
Kuijcken, Jan	Die Siel van die Mier	
Kuijcken, Jan	De zwaluw	
Kuijcken, Jan	Liefde, zijn handen	
Lamal, Hans	Caligula	
Lambrechts, Jean Laporte, André	Heaven, I have lost my world Das Schloss	mini-opera Oper in 3 Akten
Legley, Vic Legley, Vic	De boer die sterft De cluyte van de twee naakten of de mooie onbekende	la farce des deux nues
Liebrecht, Marc	Parking	televisie-opera
Liebrecht, Marc	En waer de sterre bleef stille staan	muziek voor een poppenfilm
Logghe, Geert	Die Verwandlung	
Maes, Jef	O ha, de negerjongen	
Maes, Jef	Witje	
Maes, Jef	Lorre, de papegaai van de keizer	
Maes, Jef	Wij spelen indiaan	
Maes, Jef	De boom die leerde spreken	
Maes, Jef	De antikwaar	TV-opera
Maes, Jef	Mei 1871	evocatie
Mertens, Wim	De macht der theaterlijke dwaasheden	
Nuyts, Frank	GA.N	scenische cantate
Nuyts, Frank	Bekket	
Nuyts, Frank	De wijdere wereld van water	
Nuyts, Frank	Hydra	
Nuyts, Gaston	De wind en de cijfertjes	kindermusical
Nuyts, Gaston	De komst van Brammetje Braam	toneelspel voor kinderen, met liedjes
Nuyts, Gaston	De toverklas	kindermusical

TEXT	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
Marie Brouchet, Jan Lauwers, Walter Hus	1993-94	S, m-S, Bar, V, women choir, 5strings, 3winds, pno	90'00"		
Jan Decorte	2000	12V, Hammond-organ, acc	60'00"		
Jan Decorte	2001	3V, 4sax	60'00"		
Jan Decorte	2002	5V, acc, git, vlc, pno, tuba, live elec	60'00"		
	2008	24S, pno, perc	50'00"		
H.P. Lovecraft & Stef Lernous	2008	m-S, actor, b-cl, perc, elec	35'00"		
Bob De Nijs	1981		100'00"		
Peter Handke	2001-02				
David Van Reybrouck	2004	3V, 2instr	90'00"		
Tom Jansen	2005		75'00"		
Josse De Pauw	2007	2Soli, V, sax, b-cl, vlc, pno, elec git, b-git, perc	80'00"		
	1990	S, cor ingl, cl, b-cl, perc, harp, hpd, bandonion, vla, cb			
	2005				
André Laporte (Max Brod, Franz Kafka)	1980-85	Soli, choir, orchestra	120'00"	Breitkopf & Härtel (Wiesbaden)	FUG 523/Discover
Karel van de Woestijne	1950	VV, orch	60'00"		
Herman Closson	1966	8 Soli, orch	87'00"		
	1960	Soli, choir, orch			
	1974	V, orch			
	1998-99				
Elsa Ilegems	1952		10'00"		
Alphonse Daudet	1953		10'00"		
Eugeen De Ridder	1953		12'00"		
T. Braun & H. Finchnar	1955		12'00"		
Eugène Winters	1958		12'00"		
Anton van Wilderode	1959	Soli, orch	52'00"		
Jan Peré	1971	4V, orch	35'37"		
Jan Fabre	1984				
Frans Thoof	1993	2S, m-S, T, V, 3synth, wave station	90'00"		
Dirk Opstaele & Frank Nuyts	2003	VV, cl, bcl, pno, mar, perc	60'00"		
	2008	V, pno, images	25'00"		
R. Schimmelpfennig	2009		60'00"		
Josée Fleurackers	1972	2V, choir, orch	60'00"	Universal Songs	LP RCA
René Struelens	1972	VV, choir	45'00"		
René Struelens	1974	V, 3children's V, choir, orch	55'00"		author

COMPOSER	TITLE	SUBTITLE
Nuyts, Gaston	Als je niet wordt als deze kleinen	kindermusical
Nuyts, Gaston	De kleurentjes	kindermusical
Nuyts, Gaston	Met het hart van een clown	kindermusical
Nuyts, Gaston	Koning Tijd en de seizoenen	kindermusical
Nuyts, Gaston	Ik speel het zelf wel klaar	monoloog met vier liedjes
Nuyts, Gaston	Dan maar alleen	jeugdmusical
Nuyts, Gaston	Wij hebben Abraham gezien	jeugdmusical
Nuyts, Gaston	Een dag op het plein	kindermusical
Nuyts, Gaston	Muziek op zolder	kindermusical
Nuyts, Gaston	Babbel	het pratend standbeeld: kindermusical
Oger, Marcel pseud. Marc Liebrecht	Parking	televisie opera
Oger, Marcel pseud. Marc Liebrecht	En waer de sterre bleef stille staan	muziek voor een poppenfilm
Ostijn, Willy	Het meisje van Damme	operette
Ostijn, Willy	Het lied der meeuwen	operette
Pauwels, Dominique Pauwels, Dominique	Het oor Onegin	
Pauwels, Dominique Pauwels, Dominique	Wolfskers Macbeth	opera
Pelemans, Willem	De mannen van Smeerop	
Pelemans, Willem	De Nozem en de Nimf	kameropera
Poot, Marcel	Luna	operette
Posman, Lucien	Hercules Haché	the adventure of a professor!
Raes, Godfried-Willem	"Mach96"	
Raes, Godfried-Willem	Dynamo	
Raes, Godfried-Willem	Glacier Quartet voor vier PET flessen	
Raes, Godfried-Willem	TechnoFaustus	een technische kameropera
Rispens, Jan Rispens, Jan	De engel in het pandjeshuis Spring	for "Few phenomena gave me more delight"
Rispens, Jan & Mark De Smet	Het spel van Angèle en Adèle	
Roels, Hans & Petra Vermote	Feniks	
Schoemaker, Maurice	De toverviool	Kasper
Severens, Koen	Saudade	
Severens, Koen	Livinus	
Sleichim, Eric	Men in tribulation	

TEXT	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
René Swartenbroeckx	1976	V, 4children's V, choir, orch	65'00"		LP Eufoda
Josée Fleurackers	1979	V, choir, orch	55'00"		
René Swartenbroeckx	1980	V, Soli, choir, orch	65'00"		author
Josée Fleurackers	1982	V, Soli, choir, orch	70'00"	Van In	Van In
René Swartenbroeckx	1983	1actor	75'00"		
René Swartenbroeckx	1984	4V, choir, orch	70'00"		author
René Swartenbroeckx	1985	Soli, choir, orch	70'00"		author
Josée Fleurackers	1985	V, Soli, choir, orch	70'00"	Van In	Van In
Josée Fleurackers	1987	V, Soli, choir, orch	70'00"	Van In	Van In
Josée Fleurackers	1992	V, Soli, choir, orch	70'00"		HKM 2001
	1960	Soli, choir, orch			
	1974	V, orch			
Emiel Ramoudt, adapt. Werner Rabau	1954				
Emiel Ramoudt, adapt. Werner Rabau	s.d.				
Toon Tellegen	2003	V, 4recorders			
Aleksandr Poesjkin, transl. W. Jonker	2006	S, 8V, 2vl, vla, vlc, pno			LOD
	2007				
Guy Cassiers	2008				
P.S. Maxim Kröjer	1952	Soli, choir, orch	80'00"		
Liane Bruylants	1960	Soli, choir, chamber orch	45'00"		
	1955?	3Soli, orch			
André Posman	1991	9Soli, orch	139'00"		
	1996				
	1998				
	2002				
	2008	VV, instr., robots, automats, elec.			
A.B.Shifrin	1972	V, ensemble, pno, hrpd	50'00"		
Dirk Opstaele	1995		3'00"		
Stefaan Van Den Brempt	1977	actors, ensemble	15'00"		
Elvis Peeters	1997	2V, ensemble			
Anton Van de Velde	1958		150'00"		
Elvis Peeters	1995	4Roles, harp, vlc, horn, b-cl	80'00"		
Koen Severens	2007	m-S, vlc, trombone	55'00"		
Jan Fabre	2004	3Soli, ensemble	62'00"		

COMPOSER	TITLE	SUBTITLE
Sleichim, Eric	Intra-Muros	
Sluys, Johan	Eénoog	
Soenen, Willy	Peer Gynt	
Sommereyns, Gwendolyn	Elegie voor Kayano	
Sommereyns, Gwendolyn	Hoe het varken aan zijn krullen kwam	
Stekke, Léon	Les cornes du croissant	opéra-bouffe
Swerts, Piet	Ajas	Oper in zwei Akten und vier Szenen
Swerts, Piet	Les liaisons dangereuses	opéra
Swinnen, Hans	Noe(ë)lts in Wieërt	musical
Swinnen, Hans	Vae Wieërter Minse	musical
Swinnen, Hans	Het meisje van Zaventem	musical-operatic
Swinnen, Hans	Zacharias Jansen	de Tijdijker, musical op Zeeuwse volksliederen
Swinnen, Hans	Over-Leven	musical-operatic
Swinnen, Peter	The petrifying blue	chamber opera
Swinnen, Peter	La vieille dame et la fille nomade	poema lirico
Swinnen, Peter	Maître Tsa	kinderopera
Van de Woestijne, David	Le débat de la folie et de l'amour	kameropera voor televisie
Van de Woestijne, David	De zoemende muzikant	televisie-opera
Van den Broeck, Marc	Reinaert	de musical
Van der Eycken, Ernest	Elckerlic	
Van der Harst, Dick	Diep in het bos	
Van der Harst, Dick	Vadria	
Van der Harst, Dick	Zwarte vogels in de bomen	
Van der Harst, Dick	Opéra bègue/Stotteropera	
Van Durme, Jef	La mort d'un commis-voyageur	
Van Durme, Jef	König Lear	
Van Durme, Jef	Antonijs und Kleopatra	
Van Durme, Jef	Richard III	
Van Geert, Octaaf	Het jongetje met het hocus-pocus-woord	een spel met woord en muziek voor de jeugd
Van Hove, Luc	La Strada	
Van Ingelgem, Kristiaan	Aristophanes' De Wolken	
Van Ingelgem, Kristiaan	Passio Christi	
Van Ingelgem, Maarten	Infans	kameropera
Van Nueten, Guy	Merg	
Van Outryve, Jan	Floris en Blancefloer	de Kamishibai

TEXT	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
Peter Verhelst	2008				
Johan Sluys	2002	sol, choir, wind orchestra, fl, vln, bn, perc	90'00"		
Willy Soenen & Kris Gelaude	2008	2S, T, Bar, actor, choir, orch	110'00"		
Marcel Pira	2005 2008	V, S, cl, bassethorn, perc			
Heux Gaston	1951 1986	VV, choir, orch	120'00"	CeBeDeM	
Dirk Van der Cruysse	1995-96	Soli, choir, orch	150'00"		
Folklore	1988	Soli, choir, 4sax, orch	68'00"		WMT-Weert
Folklore	1992	Soli, choir, wind orch	150'00"		WMT-Weert
Hugo Segers	1999	Soli, children's choir, chamber orch, org, big ban	135'00"		Gemeentebestuur Zaventem
Jan Burggraaf & Koen Schyvens	2000	Soli, children's choir, choir, chamber orch, 4sax	160'00"		MTG GOV (Goes NI)
Rini de Koster	2005	Soli, choir, orch	120'00"		MTG GOV (Goes-NI)
Hugo Segers	1992	m-S, T, Bar, B, choir, ch orch, elec	75'00"		
Lydia Chagoll	1998 2003	2V, S, A, vl, vla, vlc, perc Soli, children's choir, children's orch	54'00"	author	author
Els Hoefman	1997	10Roles, choir, orch	120'00"		
Luc Vilsen	1963-66				
Eric De Volder	1999	7V	100'00"		LOD
Eric De Volder	2000		100'00"		
Eric De Volder	2002	S, 5V, choir, 4instr	75'00"		Codaex CX-4010
Pieter De Buysser	2004	5V, cl, b-cl, bsn	95'00"		
Jef Van Durme (orig. Arthur Miller)	1954-55				
William Shakespeare	1955		150'00"		
William Shakespeare	1957				
William Shakespeare	1964				
André Velghe	1984	VV, 2choir, orch	30'00"		
Eric De Kuyper	2007		110'00"		
Gaston De Cock	1985				
Wouter De Bruyne	1991				
Lotte Mariën	2003	5Roles, orgel (acc), carrillon (perc)	10'00"		
Jo Roets	2006 2003-04				

COMPOSER	TITLE	SUBTITLE
Van Outryve, Jan	Venus sister	
Van Outryve, Jan	Het meisje de jongen de rivier	
Van Parys, Annelies	Tre risvegli	
Van Puymbroeck, Stefan	Kain	
Van Puymbroeck, Stefan	Maddalena	
Van Rossum, Frederik	De soldaat Johan	televisie-opera
Van Roy, Koen & Chris Carlier	Lemmingen	
Van Roy, Koen & Chris Carlier	Laatste verlangen	een kameropera met ongeschoolde stemmen
Van San, Herman	De Schim van Memling	muziektheater
Van San, Herman	Trivium Quadrivium	muziektheater
Vande Ginste, Stephane	The song of Hiawatha	musical
Vande Ginste, Stephane	Vera en de lachdieven	
Vande Ginste, Stephane	De moddersmijters	
Vande Ginste, Stephane	Man	
Vanhecke, Bart	Icarus	mini opera for six voices and flute
Verbraeken, Carl	Marie-Antoinette	
Veremans, Renaat	Bietje	
Veremans, Renaat	Lanceloot en Sanderien	
Verhelst, Xavier	Philemon & Baucis	
Verhelst, Xavier	Voyage au centre des éléments	
Vermeersch, Peter	De oplosbare vis	
Vermeersch, Peter	Music Hall	toneelmuziek
Vermeersch, Peter	Feniks 2	
Vermeersch, Peter	Te paard	
Vermeersch, Peter	Charms	theaterspel
Vermeersch, Peter	Leonce en Lena	
Vermeersch, Peter	Heliogabal	
Vermeersch, Peter	Zilke - dood en ontwaken	
Vermote, Petra	Heron	
Vermote, Petra	De echo van de maan	
Vermote, Petra	Petroesjka	
Vermote, Petra & Hans Roels	Feniks	

TEXT	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
	2004				
Paul Verrept	2006				Transparent
Patrizia Cavalli	2009	m-S,B-Bar, 3V, fl, cl, vln, vla, vlc, hrn, tbn, 3perc	70'00"		
Stefan Van Puymbroeck (orig. Friedrich Koffka)	2000-01	S, T, Bar, B, 10winds, 4strings, pno, perc	80'00"		
Stefan Van Puymbroeck (orig. Magda Gustavovna Lieve)	2008-09	S, T, Bar, 2V, choir, 5winds, 5strings, pno, perc	50'00"		
	1983	Soli, choir, orch			
Elvis Peeters	1999				
Elvis Peeters & Nicole van Bael	2000				
	1952				
	1954				
Guido Gezelle & Longfellow	1999	variable instrumentation			
	2000	children's choir and orch			
	2001	2actors, ensemble			
	2003	V, ensemble			
	2004	2S, A, 2Bar, B, fl	15'00"		
	2007				
Maurits Sabbe & Joris Diels	1954		52'00"		
Joris Diels	1968				
Peter Cnop	1991	2V, 2winds, pno, synth, cb, perc	55'00"		author
Jules Verne	1997	m-S, fl, vlc, acc, pno, computer	75'00"		author
Josse De Pauw & Witold Gombrowicz	1994	S, Bar, ensemble	35'00"		WPR 006
Paul Van Ostaijen	1996	2Soli, orch	58'00"		
Elvis Peeters	1999				
Elvis Peeters	2000				
Daniil Charms	2001	S, acc, cl, perc			WPR 010
Georg Büchner	2001	V, tpt, pno, tape			
	2003				
Pieter De Buysser	2008	VV, ensemble			
Emily Dickinson	1996	S, Bar, cl, vlc, perc	8'35"		
Geert Tavernier, F.G.Lorca, F. Pessoa	2005	actor, S, fl, cl, git, vlc, perc	60'00"		
Dries Vanhegen	2007	actor, bandoneon, bajan, vl, vla	60'00"		
Elvis Peeters	1997	2V, ensemble			

COMPOSER	TITLE	SUBTITLE
Verstockt, Serge Waegeman, Geert	Requiem für eine Metamorphose Burgerman	
Wauters, Christian-Adolphe	Enfer de la soif	opéra-minute en cinq scènes
Welffens, Peter	Ondine	
Welffens, Peter	De bruiloft van Kamacho	
Welffens, Peter	De storm	
Welffens, Peter	Een midzomernachtsdroom	
Welffens, Peter	De schone en het beest	
Welffens, Peter	Assepoes	
Welffens, Peter	Jonkvrouwe Edelwater	
Welffens, Peter	Gloriant	
Welffens, Peter	Dona Mirabella	
Welffens, Peter	Stroppe la corde	opera in drie bedrijven en een naspel
Welffens, Peter	Antigone	
Welffens, Peter	Coriolanus	
Welffens, Peter	De staat zijn wij	
Welffens, Peter	Ahasverus	
Welffens, Peter	Hoe de slakken een huisje kregen	muzikaal sprookje
Welffens, Peter	Polleke, de Belg	
Welffens, Peter	Het lied van Hiadwadha	
Welffens, Peter	De dubbeldroom	jeugdopera
Wise, Andrew	De fabel van ooh en aah	een opera in vijf taferelen
Wuytack, Jos	De kleine wever Johannes	children's opera
Wuytack, Jos	Anne Guit	children's opera
Wuytack, Jos	Euridike	children's opera
Wuytack, Jos	Mona et l'orgue de barbarie	children's opera

TEXT	YEAR	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
Jan Fabre	2007				
Adriaan Van Aaken, Stijn Devillé	2006	4strings, keyboards, mand., elec	85'00"		
Arthur Rimbaud	2004-05	S, T, B, 2actors, chamber choir, 6strings	9'00"		
	1950				
P. Van Langendyck	1952				
William Shakespeare	1952				
William Shakespeare	1953				
	1954				
	1955				
	1961				
	1962				
F. de Pillecyn	1963				
E. Veterman	1964				
Sofokles	1964				
William Shakespeare	1967				
	1969				
August Vermeylen	1971?	V, chamber orch	58'00"		
Queen Fabiola	1976	V, Soli, children's choir, orch	30'00"		
	1980				
	1982				
Michel Rijckaert	1989				
Henk Pringels & Andrew Wise	2005	S, m-S, T, Bar, B, ensemble	70'00"		
	1959				
	1967				
	1969				
	1986				

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YEAR	COMPOSER	TITLE	SUBTITLE
1950	Albert, Karel	Europa Ontvoerd	opera buffa
1950	De Meester, Louis	Betje trompet	
1950	De Sutter, Jules-Toussaint	Maya	fantaisie lyrique
1950	Legley, Vic	De boer die sterft	
1950	Wellfens, Peter	Ondine	
1951	Stekke, Léon	Les cornes du croissant	opéra-bouffe
1952	Maes, Jef	O ha, de negerjongen	
1952	Pelemans, Willem	De mannen van Smeerop	
1952	Van San, Herman	De Schim van Memling	muziektheater
1952	Wellfens, Peter	De bruiloft van Kamacho	
1952	Wellfens, Peter	De storm	
1953	Maes, Jef	Lorre, de papegaai van de keizer	
1953	Maes, Jef	Witje	
1953	Wellfens, Peter	Een midzomernachtsdroom	
1954	Ostijn, Willy	Het meisje van Damme	operette
1954	Van San, Herman	Trivium Quadrivium	muziektheater
1954	Veremans, Renaat	Bietje	
1954	Wellfens, Peter	De schone en het beest	
1954-55	Van Durme, Jef	La mort d'un commis-voyageur	
1955	De Greeve, Jozef	Godfried en Beatrix	
1955	Maes, Jef	Wij spelen indiaan	
1955	Van Durme, Jef	König Lear	
1955	Wellfens, Peter	Assepoes	
1955?	Poot, Marcel	Luna	operette
1956	De Meester, Louis	Autoferro	luisterspel
1957	De Meester, Louis	De grote verzoeking van Sint Antonius	radio-opera
1957	Van Durme, Jef	Antonius und Kleopatra	
1958	Maes, Jef	De boom die leerde spreken	
1958	Schoemaker, Maurice	De toverviool	Kasper
1959	Maes, Jef	De antikwaar	TV-opera
1959	Van de Woestijne, David	Le débat de la folie et de l'amour	kameropera voor televisie
1959	Wuytack, Jos	De kleine wever Johannes	children's opera
1960	De Meester, Louis	Muziek voor Heer Halewijn	toneelmuziek
1960	Oger, Marcel	Parking	televisie opera
	pseud. Marc Liebrecht		
1960	Pelemans, Willem	De Nozem en de Nimf	kameropera
1961	Wellfens, Peter	Jonkvrouwe Edelwater	
1962	Wellfens, Peter	Gloriant	

TEXT	OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
Joseph Weterings, transl. Vande Velde		Soli, orch	50'00"		
René Metzemaeker		V, chamber orch	20'00"		
Laurent Swolfs					
Karel van de Woestijne	34	VV, orch	60'00"		
Heux Gaston					
Elsa Ilegems			10'00"		
P.S. Maxim Kröjer		Soli, choir, orch	80'00"		
P. Van Langendyck					
William Shakespeare					
Eugeen De Ridder			12'00"		
Alphonse Daudet			10'00"		
William Shakespeare					
Emiel Ramoudt, adapt. Werner Rabau					
Maurits Sabbe & Joris Diels			52'00"		
Jef Van Durme (orig. Arthur Miller)	58				
T. Braun & H. Finchnar			12'00"		
William Shakespeare	59		150'00"		
		3 Soli, orch orch			
Michel de Ghelderode		Soli, choir, acc, hpd, orch, tape	55'00"		
William Shakespeare					
Eugène Winters			12'00"		
Anton Van de Velde			150'00"		
Anton van Wilderode		Soli, orch	52'00"		
Michel de Ghelderode		Soli, choir, orch	40'00"		
		Soli, choir, orch			
Liane Bruylants		Soli, choir, chamber orch	45'00"		

YEAR	COMPOSER	TITLE	SUBTITLE
1962-63	Devreese, Frédéric	Willem van Saeftinghe	opera in 2 bedrijven
1963	Cabus, Peter	Lucifer	toneelmuziek
1963	Welffens, Peter	Dona Mirabella	
1963-66	Van der Eycken, Ernest	Elckerlic	
1964	De Jong, Marinus	De leuke meisjes van Bagdad	
1964	Van Durme, Jef	Richard III	
1964	Welffens, Peter	Antigone	
1964	Welffens, Peter	Stroppe la corde	opera in drie bedrijven en een naspel
1965	De Meester, Louis	Betje trompet en de reus	muzikaal sprookje
1965-67	Beyst, Stefaan	Apokatastasis	cultusdrama
1966	Cabus, Peter	Jozef in Dothan	toneelmuziek
1966	De Meester, Louis	Twee is te weinig, Drie is te veel	
1966	Legley, Vic	De cluyte van de twee naakten of de mooie onbekende	la farce des deux nues
1967	De Meester, Louis	Paradijsgeuzen	
1967	Decadt, Jan	Kleine planeet	melodrama
1967	Welffens, Peter	Coriolanus	
1967	Wuytack, Jos	Anne Guit	children's opera
1968	Buckinx, Boudewijn	Sløjd	operine
1968	Cabus, Peter	Sneeuwwitje	muziek bij poppenspel
1968	De Jong, Marinus	Mitsanoboe	
1968	Veremans, Renaat	Lanceloot en Sanderien	
1969	Cabus, Peter	Doornroosje	muziek bij poppenspel
1969	De Jong, Marinus	Esmoreit	
1969	Van de Woestijne, David	De zoemende muzikant	televisie-opera
1969	Welffens, Peter	De staat zijn wij	
1969	Wuytack, Jos	Euridike	children's opera
1970	Cabus, Peter	De gelaarsde kat	muziek bij poppenspel
1971	Cabus, Peter	Pinokkio	muziek bij poppenspel
1971	Maes, Jef	Mei 1871	evocatie
1971?	Welffens, Peter	Ahasverus	
1972	Nuyts, Gaston	De wind en de cijfertjes	kindermusical
1972	Nuyts, Gaston	De komst van Brammetje Braam	toneelspel voor kinderen, met liedjes
1972	Rispens, Jan	De engel in het pandjeshuis	
1973	De Smet, Marc	De boerderij der dieren	kinderopera
1974	Nuyts, Gaston	De toverklas	kindermusical
1974	Oger, Marcel	En waer de sterre	muziek voor een poppenfilm
	pseud. Marc Liebrecht	bleef stille staan	
1975	Buckinx, Boudewijn	Ra	
1975	De Meester, Louis	Mariken van Nieuwmege	
1976	Devreese, Frédéric	Le Cavalier Bizarre/ De vreemde ruiter	TV opera in één bedrijf

TEXT	OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
Jean Francis & Mark Liebrecht		10 Roles, choir, orch	120'00"	De Crazz	
Joost Van Den Vondel		choir, brass, perc, pno	50'00"		
F. de Pillecyn					
Luc Vilsen					
Friedrich Rosenfeld	135	VV, choirs, orch	127'00"		
William Shakespeare					
Sofokles					
E. Veterman					
René Metzemaeker		2V, chamber orch	30'00"		
	8V				
Joost Van Den Vondel		choir, winds, perc, pno	16'45"		
Tone Brulin		Soli, orch	40'00"		
Herman Closson		8 Soli, orch	87'00"		
Gaston Martens		Soli, children's choir, orch	119'00"		
		S, V, fl, vla, vlc	26'12"		
William Shakespeare					
Boudewijn Buckinx	1968.09	multimedia, elec	120'00"		
Louis Contryn		V, cl, tr, horn, acc, perc	24'00"		
Friedrich Feld	124		180'00"		
Joris Diels					
Louis Contryn		V, fl, cb, tr, pno, perc	13'40"		
Anton van de Velde	155		120'00"		
Louis Contryn		V, tr, cb, pno, perc	4'35"		
Louis Contryn		VV, vlc, tr, xyl, perc, pno	10'30"		
Jan Peré		4V, orch	35'37"		
August Vermeylen		V, chamber orch	58'00"		
Josée Fleurackers		2V, choir, orch	60'00"	Universal Songs	LP RCA
René Struelens		VV, choir	45'00"		
A. B. Shifrin		V, ensemble, pno, hrpd	50'00"		
George Orwell					
René Struelens		V, 3 children's V, V, orch	55'00"		author
	1975.01	multimedia	150'00"		
			120'00"	CeBeDeM	
Michel de Ghelderode			35'00"		

YEAR	COMPOSER	TITLE	SUBTITLE
1976	Nuyts, Gaston	Als je niet wordt als deze kleinen	kindermusical
1976	Welfens, Peter	Hoe de slakken een huisje kregen	muzikaal sprookje
1976?	Ceuleers, Karel	De vrouw van zijn dromen	
1977	De Smet, Mark & Jan Rispens	Het spel van Angèle en Adèle	
1978	De Meester, Louis	Xenos	
1978/1987	De Smet, Raoul	Ulrike	een antieke tragedie
1979	Nuyts, Gaston	De kleurentjes	kindermusical
1980	Nuyts, Gaston	Met het hart van een clown	kindermusical
1980	Welfens, Peter	Polleke, de Belg	
1980-85	Laporte, André	Das Schloss	Oper in 3 Akten
1981	Beelaerts, Paul	Lange Maebe	
1981	Kerstens, Willem	Baas Gansendonk	
1982	Nuyts, Gaston	Koning Tijd en de seizoenen	kindermusical
1982	Welfens, Peter	Het lied van Hiadwadha	
1983	Beelaerts, Paul	De profundis	
1983	Beelaerts, Paul	4 Poissons d'avril	
1983	Nuyts, Gaston	Ik speel het zelf wel klaar	monoloog met vier liedjes
1983	Van Rossum, Frederik	De soldaat Johan	televisie-opera
1984	Darge, Moniek	Bratschebraut	muziektheater voor solo performer
1984	De Meester, Louis	Betje trompet en de reus	muzikaal sprookje
1984	De Smet, Johan	Het rattenkasteel	
1984	Mertens, Wim	De macht der theaterlijke dwaasheden	
1984	Nuyts, Gaston	Dan maar alleen	jeugd musical
1984	Van Geert, Octaaf	Het jongetje met het hocus-pocus-woord	een spel met woord en muziek voor de jeugd
1985	Buckinx, Boudewijn	Piotr Lunaire	three ernste morceaux in de vorm van Pierrot Lunaire
1985	Coeck, L. Jan	The fox	
1985	De Meester, Louis	Betje trompet in de knoop	muzikaal sprookje
1985	Nuyts, Gaston	Wij hebben Abraham gezien	jeugd musical
1985	Nuyts, Gaston	Een dag op het plein	kindermusical
1985	Van Ingelgem, Kristiaan	Aristophanes' De Wolken	
1986	Swerts, Piet	Ajas	Oper in twee Akten und vier Szenen
1986	Wuytack, Jos	Mona et l'orgue de barbarie	children's opera
1987	Beelaerts, Paul	Quabracuernos	opera in één akte
1987	Coeck, L. Jan	Der Schuss	
1987	Hus, Walter	Die Nacht	kinderopera
1987	Nuyts, Gaston	Muziek op zolder	kindermusical
1988	Beelaerts, Paul	Zefiroso	

TEXT	OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
René Swartenbroekx		V, 4children's V, choir, orch	65'00"		LP Eufoda
Queen Fabiola		V, Soli, children's choir, orch	30'00"		
Stefaan Van Den Brempt		actors, ensemble	15'00"		
Elie Saegeman			30'00"	CeBeDeM	
Leo Geerts		6 Roles, orch	75'00"	CeBeDeM	
Josée Fleurackers		V, choir, orch	55'00"		
René Swartenbroekx		V, Soli, choir, orch	65'00"		author
André Laporte (orig. Max Brod, Franz Kafka)		Soli, choir, orchestra	120'00"	Breitkopf & Härtel (Wiesbaden)	FUG 523/Discover
Bob De Nijs	72		100'00"		
Josée Fleurackers		V, Soli, choir, orch	70'00"	Van In	Van In
René Swartenbroekx		1 actor Soli, choir, orch prepared vl	75'00"		
René Metzemaeker Arne Sierens		V, ensemble	30'00"		
René Swartenbroekx		4V, choir, orch	70'00"		author
André Velghe		VV, 2choir, orch	30'00"		
Boudewijn Buckinx	1985.14	m-S, actor, pno	10'00"		
H.L. Kaufman			96'00"		
René Metzemaeker		V, ensemble	25'00"		
René Swartenbroekx		Soli, choir, orch	70'00"		author
Josée Fleurackers		V, Soli, choir, orch	70'00"	Van In	Van In
Gaston De Cock		VV, choir, orch	120'00"	CeBeDeM	
Marleen De Pooter		choir, orch	60'00"		
H.L. Kaufman			60'00"		
Wolfgang Kolb		Soli, ensemble	40'00"		
Josée Fleurackers		V, Soli, choir, orch	70'00"	Van In	Van In

YEAR	COMPOSER	TITLE	SUBTITLE
1988	De Smet, Johan	De liefde voor de drie manen	
1988	Geysen, Frans	Orpheus is in ons	TV-opera in 4 akten
1988	Swinnen, Hans	Noe(ë)lts in Wieërt	musical
1988-89	De Clerck, Patrick	Re	kameropera
1988-89	De Smet, Raoul	Vincent, een apologie van een schilder	het laatste uur van Vincent van Gogh
1989	Brossé, Dirk	Burger Uebermensch	musical comedy
1989	De Smet, Johan	Comanchero Tanzania	je pleure des bananes
1989	Welfens, Peter	De dubbeldroom	jeugdopera
1990	Lamal, Hans	Caligula	
1991	Brewaews, Luc	Antigone	lyric tragedy in three acts
1991	Buckinx, Boudewijn	Blijf aan de lijn	musique téléphonique 2
1991	Buckinx, Boudewijn	De boodschap	musique téléphonique 1
1991	Coeck, Jan	Het nijlpaard	
1991	D'haene, Frederic	Tirannie der hulpverlening	muziektheater
1991	Posman, Lucien	Hercules Haché	the adventure of a professor!
1991	Van Ingelgem, Kristiaan	Passio Christi	
1991	Verhelst, Xavier	Philemon & Baucis	
1991-92	Goeyvaerts, Karel	Aquarius	opera in twee delen
1992	Favoreel, Johan	Hoe Wouter, Wouter werd	
1992	Nuyts, Gaston	Babbel	het pratend standbeeld: kindermusical
1992	Swinnen, Hans	Vae Wieërter Minse	musical
1992	Swinnen, Peter	The petrifying blue	chamber opera
1993	Coeck, Jan	Residentie Musica	
1993	Geysen, Frans	Vuurvast	eerbetoon aan Piet Stockmans
1993	Nuyts, Frank	GA.N	scenische cantate
1993-94	Hus, Walter	Orfeo, a night	
1994	Bondue, Yves	Irish Whiskey	muzieklandschapstheater
1994	Coeck, Jan	Dat stukje met die fagot	
1994	De Smet, Johan	Woestijn der denkers	

TEXT	OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
Arne Sierens					
Hedwig Speliers & Stefaan Decostere		V, m-S, T, Bar, B, choir, instruments	51'43"		
Folklore		Soli, choir, 4sax, orch	68'00"		WMT-Weert
Jean-Marie Piemme		S, m-S, ob, cor ingl, cor, bn, vl, vla, vlc, cb, pno			
Michel Thys		5 Roles, orch	45'00"	CeBeDeM	
Marc Van Wesemael (orig. Molière)		12 Roles, ensemble	100'00"		
Arne Sierens		VV, ensemble			
Michel Rijckaert		S, cor ingl, cl, b-cl, perc, harp, hpd, bandonion, vla, cb			
Dirk Opstaele		4V, actors, 2perc, tape	74'00"	Sibelius	WPR 001
	1991.23	V, pno	10'00"		
	1991.21	V, pno	10'00"		
Jan Coeck		rhythm section	90'00"		
		2actors, fl, tromb, harp, perc			
André Posman		9Soli, orch	139'00"		
Wouter De Bruyne					
Peter Cnop		2V, 2winds, pno, synth, cb, perc	55'00"		author
		8S, 8Bar, orch	120'00"	CeBeDeM	MDC 7850-51
Karel Verleyen		V, Soli, children's choir, fl, ob, cl, cor, tuba, pno	55'00"		Eufoda 1212
Josée Fleurackers		V, Soli, choir, orch	70'00"		HKM 2001
Folklore		Soli, choir, wind orch	150'00"		WMT-Weert
Hugo Segers		m-S, T, Bar, B, choir, ch orch, elec	75'00"		
Jan Coeck		pno, fl	45'00"	Euprint	
		2S, A, 2cl, sax,	30'00"		
		bn, tpt, trbn, perc			
Frans Thooft		2S, m-S, T, V, 3synth, wave station	90'00"		
Marie Brouchet, Jan Lauwers, Walter Hus		S, m-S, Bar, V, women choir, 5strings, 3winds, pno	90'00"		
		vl, hurdy-gurdy, prepared pno, perc			
Jan Coeck		pno, bn	7'00"	Euprint	Phaedra 92022
Kamagurka					

YEAR	COMPOSER	TITLE	SUBTITLE
1994	Dejonghe, Koen	Drie sonnetten op tekst van Hugo Claus	muziektheater
1994	Vermeersch, Peter	De oplosbare vis	
1995	Agsteribbe, Frank	D'amour piqué d'une mouche à miel	Remi Belleau & Pierre De Ronsard
1995	Buckinx, Boudewijn	Karoena, de zeemeermin	een metafoor-opera
1995	Coeck, Jan	Residentie Musica gaat op reis	
1995	De Smet, Johan	De vrouw met de zware boodschappentas	
1995	Geysen, Frans	Wildzang	
1995	Rispens, Jan	Spring	for "Few phenomena gave me more delight"
1995	Severens, Koen	Saudade	
1995-96	Swerts, Piet	Les liaisons dangereuses	opéra
1996	Brossé, Dirk	Sacco & Vanzetti	musical
1996	Buckinx, Boudewijn	Sokrates	kameropera
1996	Coeck, Jan	Robbie	
1996	De Decker, George	Zand	
1996	De Smet, Johan	Raponsel	kinderkameropera
1996	Raes, Godfried-Willem	"Mach96"	
1996	Vermeersch, Peter	Music Hall	toneelmuziek
1996	Vermote, Petra	Heron	
1996-99	Henderickx, Wim	Triumph of spirit over matter	opera in 16 scenes
1997	Biesemans, Valentijn	Muziek voor "De wachtkamer"	
1997	Bondue, Yves	Black Cat and POetry	muzieklandschapstheater
1997	Bondue, Yves	De Hutkoffer	muziektheater voor kinderen
1997	Buckinx, Boudewijn	Le Valchirie	
1997	Buckinx, Boudewijn & G. Ammerlaan, J. ter Veldhuis	Van alle tijden	
1997	De Decker, George	Woyzeck	
1997	D'Hondt, Vincent	Brozzers & Sizzers	burleske kameropera naar James Joyce
1997	Roels, Hans & Petra Vermote	Feniks	
1997	Van den Broeck, Marc	Reinaert	de musical
1997	Verhelst, Xavier	Voyage au centre des éléments	
1998	Bondue, Yves	Gemeenschap	

TEXT	OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
Hugo Claus		S, A, B, choir, winds, strings, harp, pno	19'00"		
Josse De Pauw & Witold Gombrowicz		S, Bar, ensemble	35'00"		WPR 006
	48	m-S, c-T, vlc, hpd	45'00"		
Boudewijn Buckinx	1995.02	Soli, choir, ensemble	78'00"		VTP-92028
Jan Coeck		pno, fl	45'00"	Euprint	
Arne Sierens					
Peer Wittenbols		2S, A, 2cl, sax, bn, tpt, trbn, perc	66'00"		
Dirk Opstaele			3'00"		
Elvis Peeters		4Roles, harp, vlc, horn, b-cl	80'00"		
Dirk Van der Cruysse		Soli, choir, orch	150'00"		
Frank Van Laecke & Paul Berkenman		16Roles, ensemble	120'00"		Philips 456-024-2
Boudewijn Buckinx	1996.17	B, T, vocal quartet, pno, 4strings	70'00"		
Jan Coeck		pno, sax	45'00"	Euprint	
Wim De Wulf (orig. Grimm)		VV, ensemble	75'00"		
Paul Van Ostaijen		2Soli, orch	58'00"		
Emily Dickinson		S, Bar, cl, vlc, perc	8'35"		
Johan Thielemans			90'00"	CeBeDeM	Transparant 2000
	5	cl, b-cl, vlc, varia Chinese fl, Chinese harp, vl, prepared pno, synth			
Boudewijn Buckinx	1997.02	Soli, orch	70'00"		
Jo Willems	1997.23	11 Soli, choir, orch	130'00"		
Roger Vossenaar & Willy Goossens		S, m-S, T, B, 5strings	60'00"	Berta publishing	
Elvis Peeters		2V, ensemble			
Els Hoefman		10Roles, choir, orch	120'00"		
Jules Verne		m-S, fl, vlc, acc, pno, computer	75'00"		author
Wim Dewulf (orig. Franz Kafka)					

YEAR	COMPOSER	TITLE	SUBTITLE
1998	Henderickx, Wim	Behouden stem	conversations with M.
1998	Raes, Godfried-Willem	Dynamo	
1998	Swinnen, Peter	La vieille dame et la fille nomade	poema lirico
1998-99	Logghe, Geert	Die Verwandlung	
1999	Bral, Filip	Luna van de boom	
1999	Carlier, Chris & Koen Van Roy	Lemmingen	
1999	Daems, Toon	De gouden stemvork	kindermusical
1999	Swinnen, Hans	Het meisje van Zaventem	musical-operatic
1999	Van der Harst, Dick	Diep in het bos	
1999	Vande Ginste, Stephane	The song of Hiawatha	musical
1999	Vermeersch, Peter	Feniks 2	
1999-01	Dejonghe, Koen	Ket	opera in twee akten
2000	Appermont, Bert	Zaad van Satan	musical
2000	Carlier, Chris & Koen Van Roy	Laatste verlangen	een kameropera met ongeschoolde stemmen
2000	Daems, Toon	Lachen is gezond	kindermusical
2000	De Decker, George	Risquons-tout	
2000	Hus, Walter	Meneer, de zot & tkint	
2000	Swinnen, Hans	Zacharias Jansen	de Tijdijker, musical op Zeeuwse volksliederen
2000	Van der Harst, Dick	Vadria	
2000	Vande Ginste, Stephane	Vera en de lachdieven	
2000	Vermeersch, Peter	Te paard	
2000-01	Van Puymbroeck, Stefan	Kain	
2001	Brossé, Dirk	Kuifje - De zonnetempel	musical
2001	Defoort, Kris	The woman who walked into doors	an opera
2001	Hus, Walter	Bloetwollefduivel	
2001	Vande Ginste, Stephane	De moddersmijters	
2001	Vermeersch, Peter	Charms	theaterspel
2001	Vermeersch, Peter	Leonce en Lena	
2001-02	Henderickx, Wim	Achilleus	opera voor jongeren
2001-02	Kuijken, Jan	De overstroming	
2002	Brossé, Dirk	The prince of Africa	musical fairytail
2002	Buckinx, Boudewijn	Dhammapada	kameropera
2002	Cox, Boudewijn	De Grote 7 en de valse kat	
2002	Daems, Toon	De Kerstman is het beu	kindermusical
2002	De Decker, George	De 4 zusters	

TEXT	OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
Remco Van Damme & Allel el Berkani			30'00"	CeBeDeM	
Lydia Chagoll		2V, S, A, vl, vla, vlc, perc	54'00"	author	author
Bart Moeyaert		V, strings, theorbe, fl, harp, pno, perc	20'00"	Pantalone	Pantalone
Elvis Peeters			90'00"	author	
Toon Daems			135'00"		Gemeentebestuur Zaventem
Hugo Segers		Soli, children's choir, chamber orch, org, big ban			LOD
Eric De Volder		7V	100'00"		
Guido Gezelle & Longfellow		variable instrumentation			
Elvis Peeters			90'00"		
Geert Van Istendael		9Soli, orch, rock band	120'00"	Beriato	Beriato WSR-017
Jef Mellemans		7S, choir, wind orch			
Elvis Peeters & Nicole van Bael					
Toon Daems			120'00"	author	
Jan Decorte		12V, Hammond-organ, acc	60'00"		
Jan Burggraaf & Koen Schyvens		Soli, children's choir, choir, chamber orch, 4sax	160'00"		MTG GOV (Goes NI)
Eric De Volder		children's choir and orch	100'00"		
Elvis Peeters			80'00"		
Stefan Van Puymbroeck (orig. Friedrich Koffka)		S, T, Bar, B, 10winds, 4strings, pno, perc			
Frank Van Laecke & Seth Gaaikema		10Roles, ensemble	120'00"	Metropolis,	MMP 023
Guy Cassiers & Kris Defoort		S, actor, chamber orch, jazz band	92'00"		LOD
Jan Decorte		3V, 4sax	60'00"		
Daniil Charms		2actors, ensemble			WPR 010
Georg Büchner		S, acc, cl, perc			
Imme Dros		V, tpt, pno, tape	75'00"	CeBeDeM	Transparant 2003
Soli, children's choir, orch					
Peter Handke					
Frank Van Laecke		2Roles, ensemble	90'00"		
Boudewijn Buckinx	2002.02	6 Soli, ensemble	65'00"		
Luk Van Brussel					
Toon Daems			120'00"	author	

YEAR	COMPOSER	TITLE	SUBTITLE
2002	Hus, Walter	Titus Andonderonikustmijnklote	
2002	Raes, Godfried-Willem	Glaciar Quartet voor vier PET flessen	
2002	Sluys, Johan	Eénoog	
2002	Van der Harst, Dick	Zwarte vogels in de bomen	
2002-05	Bral, Filip	Mijn hart is een pinguïn	
2003	Bradt, Sebastian	K0. Tantrum	
2003	Carlier, Chris	Vergeten straat	volksopera
2003	Gilles, Jules	Giuoco delle coppie	opera seriabuffa
2003	Nuyts, Frank	Bekket	
2003	Pauwels, Dominique	Het oor	
2003	Swinnen, Peter	Maître Tsa	kinderopera
2003	Van Ingelgem, Maarten	Infans	kameropera
2003	Vande Ginste, Stephane	Man	
2003	Vermeersch, Peter	Heliogabal	
2003-04	Van Outryve, Jan	Floris en Blancefloer	de Kamishibai
2004	Buchowiec, Barbara	Klinkend schilderij	muziektheater performance
2004	Buchowiec, Barbara	Rêve d'espoir	
2004	Buckinx, Boudewijn	Het lelijke eendje	poppenopera
2004	Fransen, Willy & Peter Testelmans	De sleutelkinderen	jeugd musical
2004	Kuijcken, Jan	Die Siel van die Mier	
2004	Sleichim, Eric	Men in tribulation	
2004	Van der Harst, Dick	Opéra bègue/Stotteropera	
2004	Van Outryve, Jan	Venus sister	
2004	Vanhecke, Bart	Icarus	mini opera for six voices and flute
2004-05	Wauters, Christian-Adolphe	Enfer de la soif	opéra-minute en cinq scènes
2005	Appermont, Bert	De jongen van zee	
2005	Daems, Toon	De academie voor dierenmanieren	kindermusical
2005	Daems, Toon	Roger de Leeuw gaat met pensioen	kindermusical
2005	De Vleeschhouwer, Ward	Raisonnez	
2005	Kuijcken, Jan	De zwaluw	
2005	Lambrechts, Jean	Heaven, I have lost my world	mini-opera
2005	Sommereyns, Gwendolyn	Elegie voor Kayano	
2005	Swinnen, Hans	Over-Leven	musical-operatic

TEXT	OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
Jan Decorte		5V, acc, git, vlc, pno, tuba, live elec	60'00"		
Johan Sluys		solli, choir, wind orchestra, fl, vln, bn, perc	90'00"		
Eric De Volder		S, 5V, choir, 4instr	75'00"		Codaex CX-4010
Törnqvist, Sakazaki (adapt. B. Moeyaert)		V, 3strings, perc, samples	35'00"	Pantalone	Pantalone
Sebastian Bradt		4x4SATB, instr. (all indiv.amplified), elec, vis.	120'00"	author	author
Louis Paul Boon		Soli, choir, 3perc			
Jules Gilles	29	2V (A, altus), 2fl, 5brass, 2cb, perc	140'00"		
Dirk Opstaele & Frank Nuyts		VV, cl, bcl, pno, mar, perc	60'00"		
Toon Tellegen		V, 4recorders			
Lotte Mariën		Soli, children's choir, children's orch			
		5Roles, orgel (acc), carrillon (perc)	10'00"		
		V, ensemble			
Jo Roets					
Barbara Buchowiec		1Role, computer, 4 radars, ensemble, Tubi (automate)	80'00"		LOGOS
Charles Baudelaire		V, perc, tape	17'10"		LOGOS
	2004.09	vl, perc, pno	35'00"		
Tineke Devens & An Melis		orch	90'00"	Kameleon	Kameleon
David Van Reybrouck		3V, 2instr	90'00"		
Jan Fabre		3Soli, ensemble	62'00"		
Pieter De Buysser		5V, cl, b-cl, bsn	95'00"		
Arthur Rimbaud	86	2S, A, 2Bar, B, fl	15'00"		
		S, T, B, 2actors, chamber choir, 6strings	9'00"		
Ignace Cornelissen		2Roles, 4sax	60'00"		
Toon Daems			120'00"	author	
Toon Daems			80'00"	author	
Benjamin Van Tourhout		a capella	24'39"		
Tom Jansen			75'00"		
Marcel Pira		V, S, cl, bassethorn, perc			
Rini de Koster		Soli, choir, orch	120'00"		MTG GOV (Goes-NI)

YEAR	COMPOSER	TITLE	SUBTITLE
2005	Vermote, Petra	De echo van de maan	
2005	Wise, Andrew	De fabel van ooh en aah	een opera in vijf taferelen
2005-06	Flecijn, Eddy	Hilda-suite	muziek bij het theaterstuk "Hilda" van Marie Ndiaye
2006	Brewaey, Luc	L'uomo dal fiore in bocca	opera in one act
2006	Brossé, Dirk & Jeroen Englebert	Rembrandt	musical
2006	Buckinx, Boudewijn	Cusanus - Fragmente der Unendlichkeit	szenisches Oratorium
2006	De Vleeschhouwer, Ward	Forza	
2006	Henderickx, Wim	Olek schoot een beer	muziektheater
2006	Henderickx, Wim	Een totale Entführung	muziektheater naar Mozart
2006	Pauwels, Dominique	Onegin	
2006	Van Nueten, Guy	Merg	
2006	Van Outryve, Jan	Het meisje de jongen de rivier	
2006	Waegeman, Geert	Burgerman	
2006-09	Deneire, Hanne	Papieren geluk	
2007	Appermont, Bert	Mater Aeterna	
2007	Bral, Filip	Karussell	
2007	Buchowiec, Barbara	Pierrot avec le violon	
2007	Carlier, Chris	Spoon river	toneelmuziek
2007	Fransen, Willy & Peter Testelmans	Hersenspinnen	jeugd musical
2007	Henderickx, Wim	Void/Sunyata	muziektheater
2007	Kuijcken, Jan	Liefde, zijn handen	
2007	Pauwels, Dominique	Wolfskers	
2007	Severens, Koen	Livinus	
2007	Van Hove, Luc	La Strada	
2007	Verbraeken, Carl	Marie-Antoinette	
2007	Vermote, Petra	Petroesjka	
2007	Verstockt, Serge	Requiem für eine Metamorphose	
2007-08	Brossé, Dirk	Daens	musical
2008	Daems, Toon	Fenneman Florian Flinterjan	kindermusical
2008	De Vleeschhouwer, Ward	Wachten op ...	
2008	Hus, Walter	En chaussettes sur les quais	l'opéra des Marolles

TEXT	OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
Geert Tavernier, F.G.Lorca, F. Pessoa		actor, S, fl, cl, git, vlc, perc	60'00"		
Henk Pringels & Andrew Wise		S, m-S, T, Bar, B, ensemble	70'00"		
Marie Ndiaye		cl, acc	15'00"	author	
Luigi Pirandello & Torquato Tasso		T, Bar, 3V, tuba, orch	47'00"	Sibelius	
Anna De Graaf		12Roles, ensemble	120'00"	Muziekuitg. XYZ	Stardust
Iñigo Bocken (Cusanus)	2006.04	Soli, choir, orch	90'00"		
Benjamin Van Tourhout		wind orchestra	27'30"		
Bart Moeyaert			35'00"	CeBeDeM	Uitgeverij Querido
Ramsey Nasr			150'00"	CeBeDeM	Transparant 2006 LOD
Aleksandr Poesjkin, transl. W. Jonker		S, 8V, 2vl, vla, vlc, pno			
Paul Verrept					Transparant
Adriaan Van Aaken, Stijn Devillé		4strings, keyboards, mand., elec	85'00"		
Dimitri Leue		7S, ensemble	90'00"		
Jef Mellemans		4S, choir, orch	85'00"	Beriato	Beriato
		2strings, bajan, samples	45'00"	Pantalone	Pantalone
Barbara Buchowiec		vla, 6 automates	10'00"		
Edgar Lee Masters		2V, cb, git, 2acc	85'00"		
Tineke Devens & An Melis		orch	80'00"	Kameleon	Kameleon
			75'00"	CeBeDeM	Transparant 2007, FMC 2008
Josse De Pauw		2Soli, V, sax, b-cl, vlc, pno, elec git, b-git, perc	80'00"		
Koen Severens		m-S, vlc, trombone	55'00"		
Eric De Kuyper			110'00"		
Dries Vanhegen		actor, bandoneon, bajan, vl, vla	60'00"		
Jan Fabre					
Allard Blom & Frank Van Laecke		21Roles, ensemble	140'00"	Metropolis, Beriato	Studio 100
		Soli, ensemble	120'00"		
Hugo Van Laere		V, vlc, tape	4'55"		
		24S, pno, perc	50'00"		

YEAR	COMPOSER	TITLE	SUBTITLE
2008	Janssens, Daan	Aeon	
2008	Goovaerts, Jan	Le roi des loges	
2008	Nuyts, Frank	De wijdere wereld van water	
2008	Pauwels, Dominique	Macbeth	opera
2008	Raes, Godfried-Willem	TechnoFaustus	een technische kameropera
2008	Sleichim, Eric	Intra-Muros	
2008	Soenen, Willy	Peer Gynt	
2008	Sommereyns, Gwendolyn	Hoe het varken aan zijn krullen kwam	
2008	Vermeersch, Peter	Zilke - dood en ontwaken	
2008-09	Van Puymbroeck, Stefan	Maddalena	
2009	Brackx, Joachim	Elektra	
2009	Brackx, Joachim	Die Entführung aus dem Paradies	kameropera
2009	Defoort, Kris	House of sleeping beauties	
2009	Nuyts, Frank	Hydra	
2009	Van Parys, Annelies	Tre risvegli	
s.d.	Beelaerts, Paul	A	kameropera
s.d.	Cabus, Peter	De Indische waterlelies	muziek bij poppenspel
s.d.	Ostijn, Willy	Het lied der meeuwen	operette

TEXT	OPUS	INSTRUMENTATION	DURATION	PUBLICATION	CD RECORDING
H.P. Lovecraft & Stef Lernous		m-S, actor, b-cl, perc, elec	35'00"		
Guy Cassiers		V, pno, images	25'00"		
Peter Verhelst		VV, instr., robots, automats, elec.			
Willy Soenen & Kris Gelaude		2S, T, Bar, actor, choir, orch	110'00"		
Pieter De Buysser		VV, ensemble			
Stefan Van Puymbroeck (orig. Magda Gustavovna Lieve)		S, T, Bar, 2V, choir, 5winds, 5strings, pno, perc	50'00"		
Hugo von Hofmannsthal		S, 3 perc	30'00"		
Oscar van den Boogaard		S, V, actor, choir, ensemble	70'00"		
Guy Cassiers & Kris Defoort		S, Bar, 2V, choir, ensemble			
R. Schimmelpfennig			60'00"		
Patrizia Cavalli		m-S, B-Bar, 3V, fl, cl, vln, vla, vlc, hrn, tbn, 3perc	70'00"		
Gregje De Maeyer		choir, orch			
Louis Contryn (orig. Queen Fabiola)		V, vla, fl, harp, pno	5'30"		
Emiel Ramoudt (arr. Werner Rabau)					

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Middenweg 213, NL-1098 an Amsterdam (Netherlands)
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Berta vzw, Berta publishing
Simon de Mirabellostraat 19B, B-9000 Gent (Belgium)
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Breitkopf & Härtel
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CeBeDeM – Belgian Centre for Music Documentation
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info@cebedem.be - <http://www.cebedem.be>

De Cranz
This label does no longer exist.

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Sibeliusmusic
<http://sibeliusmusic.com>

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uitgeverij@vanin.be - <http://www.vanin.be>

Universal Songs
No further information available.

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ellen.frissaen@davidfonds.be - <http://www.davidfonds.be>

Flanders Music Centre [FMC]

Steenstraat 25, B-1000 Brussel (Belgium)
tel + 32 (0)2 504 90 90 - fax +32 (0)2 502 81 03
info@muziekcentrum.be - <http://www.muziekcentrum.be>

Fuga Libera

Eikstraat 27, B-1000 Brussel (Belgium)
tel +32 (0)2 373 82 20
info@fugalibera.com - <http://www.fugalibera.com>

HKM records nv

Broekstraat 10, B-1730 Asse (Belgium)
tel +32 (0)2 452 72 03 - fax +32 (0)2 452 34 25
info@kusters.be - <http://www.hanskustersmusic.com>

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Bijlokekaai 3, B-9000 Gent (Belgium)
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Logos Foundation

Kongostraat 35, B-9000 Ghent (Belgium)
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info@logosfoundation.org - <http://www.logosfoundation.org>

Maestro Music Productions (MMP)

Leeuwerikstraat 20, B-3680 Maaseik (Belgium)
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info@mmp.be - <http://www.maestromp.com>

Megadisc (MDC)

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mail@megadisc.be - <http://www.megadisc.be>

MTG GOV

No further information available.

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Leopoldplaats 10 bus 1, B-2000 Antwerpen (Belgium)
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info@transparant.be - <http://www.transparant.be>

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Phaedra

Donkerstraat 51, B-9120 Beveren (Belgium)
tel +32 (0)3 755 40 37
luc.famaey@pandora.be - <http://www.phaedracd.com>

Philips records

<http://www.deccaclassics.com>

Querido

Singel 262, NL-1016 AC Amsterdam (Netherlands)
tel +31 (0)20 55 11 262
<http://www.querido.nl>

Radio 3 / KLARA (Flemish Classical Radio)

Kamer 2B29, August Reyerslaan 52, B-1043 Brussels (Belgium)
tel +32 (0)2 741 37 30 - tel +32 (0)2 741 55 54
info@klara.be - <http://www.klara.be>

RCA records

<http://www.rcarecords.com/>

Stardust (Netherlands)

No further information available

Studio 100

Halfstraat 80, B-2627 Schelle (Belgium)
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stefaan.moriau@studio100.be - <http://www.studio100.be>

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florian.heyerick@voxtemporis.be - <http://www.voxtemporis.be>

Walpurgis records (WPR)

Deurneleitje 6, B-2640 Mortsel (Belgium)
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info@walpurgis.be - <http://www.walpurgis.be>
<http://www.walpurgis.be/block1/walpurgis.php?lan=nl&txtID=5>

De WERF (WERF)

Werfstraat 108, 8000 Brugge (Belgium)
tel + 32 (0)50 33 05 29
info@dewerf.be - <http://www.dewerf.be>

WMT-Weert

No further information available.

As only a few music theatre pieces are available on commercial CDs, we had to use some live recordings. Although they sometimes are of lesser quality, these documents are the only way to present them.

1. Raoul De Smet [2:31]

Ulrike, een antieke tragedie – Proloog, Act I (fragment)
 By Muziektheater Transparant/ Hans Rotman / Greetje Anthoni (S, Ulrike), Karolien De Meyer (S, Gudrun), Peter De Smet (T, Andreas), John Dur (Bar, Klaus), Henk Lauwers (Bar, Carlos), Hans Leether (T, Holger)
 (p) VRT - Radio Archives: Live recording 1989 at The Vooruit

2. Kris Defoort [4:40]

The woman who walked into doors – Me then, Act I, scene 8
 Claron Mc Fadden (S) and Dreamtime / Koen Kessels
 (p) & © De Werf – W.E.R.F.047 Kris Defoort – Conversations/Conservations 2005

3. Frédéric Devreese [4:56]

Willem van Saeftinghe, television opera – Fragment of the beginning
 Symphony Orchestra and choirs of the Belgian Radio and Television BRT-RTB / Frédéric Devreese; het Nieuw Schouwtoneel-Antwerpen
 (p) VRT - Radio Archives: Live recording 1964

4. Wim Henderickx [3:47]

Triumph of spirit over matter – First scene (fragment)
 Prometheus ensemble / Etienne Siebens
 (p) VRT – Radio Archives: Live recording 2000 at the Luna Theatre, Brussels

5. André Laporte [4:48]

Das Schloss – Prelude and Act1, scene 1 (fragment)
 The BRTN Philharmonic orchestra and BRTN-Men's-Choir / Alexander Rahbari / Bjorn Waag (K.) and Wilhelm Richter (Der Brückenhofwirt)
 (p) & © VRT – Discover DICD-920375 1997

6. Willem Pelemans [4:40]

De nozem en de nimf – Scene 1 (fragment)
 BRT chamber orchestra / Jozef Verelst with soli by Silvain Deruwe, Raymonde Serverius, Christiane Plessis, Tony Vanderheyden, Angèle Geerts, Louise Hudsijn, Roland Bufkens, Maurits Vercammen, Ester Erauw, Rina Geysen, Jos Servriens and Piet Verhegge.
 (p) VRT - Radio Archives: Live recording ca. 1960

7. Lucien Posman [4:29]

Hercules Haché (The Adventure of a Professor)– Act III, scene 6
 Nieuw Conservatoriumensemble Gent / Roland Coryn / Jan van der Crabben (Bar, Hercules Haché); Pascale De Turck (MZ-S, Jeannine, Frau Letland); Ingeborg Lamote (S, Ilsa); Jan Caals (T, Bjorn); Walter WUYTS (T, Prosper, Dr. Henri Tomad)
 (p) VRT – Radio Archives: Live recording 1992

8. Eric Sleichim [5:23]

Men in tribulation – Fragment
 Blindman quartet, Phil Minton (Old Artaud, Chant), Viviane De Muynck (7 Metamorfofen, Chant), Hagen Matzeit (Young Artaud, Altus)
 (p) VRT - Radio Archives: Klara Prix Italia 2004 at The Bottelarij Brussels

9. Dick van der Harst [3:44]

Diep in het bos – En ik weet een man (scène 4)
 Paula Bartoletti, Brenda Bertin, Graziella Boggiano, Leen De Veirman, Merel de Vilder Robier, Carla Hoogewijs and Ineke Nijssen
 (p) & © LOD 1999 at Limelight

10. Luc Van Hove [3:45]

La Strada – Gelsomina's song (in Act 1, scene 2)
 Symphonic orchestra of the Flemish opera / Koen Kessels / Jeanette Fischer (S, Gelsomina)
 (p) VRT - Radio Archives: KLARA Live recording 2008 at the Flemish Opera Antwerp

11. Peter Vermeersch [2:43]

Charms – Ik walg van alles
 Peter Vermeersch & Walpurgis; Judith Vindevogel, S, Philippe Thuriot, accordeon, Tom Wauters, clarinet, percussion, Wim Konink, percussion
 (p) & © Walpurgis Charms (010 1998) 1998

12. Peter Welffens [5:36]

Hoe de slakken een huisje kregen – Fragment of the beginning
 Orkest van Jeugd en Muziek Antwerpen and children's choir / François Cuypers; Marie-Ange Dhondt and Fred Brouwers (speaking voices)
 (p) VRT - Radio Archives: Live recording ca. 1976

Total time: 51:53

Mastered by Johan Favoreel & VRT.
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1. RAOUL DE SMET: Ulrike

Text: Leo Geerts

ULRIKE

Hij verbrandde de luxe die wij allen aanbidden, daarom wordt hij gehaat.

HOLGER

De ene vreet, de and're drinkt, een derde gaat aan seks ten onder, de vierde rijdt zich sportief dood, de vijfde laat een villa bouwen, de zesde, zevende, achtste, negende gaat naar de fascistische stranden vol zon en haat, alleen de tiende heeft begrepen dat al die luxe niet het leven is en die is aan de drugs bezwaken.

Maar Andreas stichtte brand en maakte wat plasticpoppen van kant.

GUDRUN

We moeten hem bevrijden, bevrijden, we moeten hem bevrijden uit de handen van de zwijnen. Als de politie alleen maar dient om het geweten op te sluiten dan moeten wij, jij en ik, en Holger, Andreas bevrijden.

HOLGER

Dan moeten wij het geweten bevrijden, bevrijden.

ULRIKE

Indien we hem bevrijden, dan zijn we zelf ook vogelvrij, desperado's zonder huis. Nu kan je nog bij mij terecht.

HOLGER

Bij jou terecht of ten onrechte, that's the question, Ulrike.

ULRIKE

Als ik met jullie meedoe, gaan alle deuren dicht. Niemand is bereid om in zijn eigen veilig huis zijn eigen kwaad geweten te verbergen. Als ik meedoe, gaan alle deuren dicht.

HOLGER

Een deur die dichtgaat, gaat ook altijd open.

GUDRUN

Voor Andreas is dat al gebeurd. Voor hem zijn alle deuren dicht. En jij zit daar, en praat en schrijft, en denkt en schrijft maar je blijft aan de verkeerde kant van de deur. Tussen onrecht en recht.

ULRIKE

Als maar mijn verstand kon smelten dit taaie denken waarin de twijfel woont.

HOLGER

Die deur, Ulrike, gaat open noch dicht. Die deur is een scheur in je eigegezicht.

ULRIKE

Er is meer dat tussen recht en onrecht zweeft dan jullie kunnen vermoeden. Er is meer tussen recht en onrecht dan wat te pas komt in jullie opstandigheid.

2. KRIS DEFOORT: The woman who walked into doors

Text: Kris Defoort

No text

3. FREDERIC DEVREESE: Willem van Saeftinghe

Text: Jean Francis, Mark Liebrecht

A VOICE

Van Saeftinghe komt uit het dodenrijk!

VAN SAEFTINGHE

Ik ben Van Saeftinghe, geboren in Vlaanderen, gevallen in het Oosten. Geen steegje draagt mijn naam, geen standbeeld, geen woordenboek vermeldt mijn naam. Uwe kinderen vertellen niet over mij, geef mij een plaats in hun spelen en kinderboeken.

A VOICE

De stage ademhaling van de aarde ritmeerde zijn stappen. Damme wachtte kalm en sereen op de geboorte van Uilenspiegel, Damme waar de planken van de schepen tegen mekaar schuurden gevuld met kruiden... zon... en Bordelese wijnen... Van Saeftinghe ging naar de abdij van ter Doest en werd Monnik.

4. WIM HENDERICKX: Triumph of spirit over matter

Text: Johan Thielemans

BECK

Lost! Lost and vanished.

Beauty?

Gone and lost.

Lost, lost, lost.

Beauty, lost to our world.

Nothing, nothing,

Nothing will bring beauty back.

Gone. Over. Only war, and hate.

Disgusting. Disgusting.

Honesty gone and deception reigns.

Disgusting. Disgusting.

And I? What about me?

A painting to combat the horror.

A painting as a weapon.

My weapon, a painting.

And nothing changed.

Disgusting. Disgusting.

'Autrefois marchand de beauté.'

But now.

'Marchand de catastrophes',
Dealing in dirt and excrement.
(Looks in the mirror)
Who is that in the mirror?
I do not know you. I do not want to know you.
The evil eye, that is what I see.
And it's mocking poor me.
Away, get out of here. Leave me alone.
Do not stare. I am not guilty.
(Smashes the mirror with a hammer)

5. ANDRÉ LAPORTE: Das Schloss

Text: André Laporte (Max Brod, Franz Kafka)

K.
Kann ich hier ein Nachtlager haben?
Ich bin unterwegs.
Die Nacht hat mich auf meinem Marsch überrascht. Ich bin müde.

WIRT
Ich habe kein Bett frei. Ausser Sie wollten hier in der Wirtsstube auf einem Strohsack schlafen.

K.
Ein Strohsack! Ausgezeichnet.

WIRT
Er liegt draussen im Flur.

K.
Gute Nacht!

6. WILLEM PELEMANS: De Nozem en de Nimf

Text: Liane Bruylants
Text unavailable

7. LUCIEN POSMAN: Hercules Haché

Text: André Posman

(Doctor Hein, a pale and thin man, is wearing an impeccable white suit. He has white-framed spectacles with dark glasses. His hair is flattened. His black leather gloves are markedly. Frau Letland is a pale and defiant piece of flesh, wrapped in black leather. In spite of her luxurious physiognomy, she looks like a moth.)

(They strike up a litany-like ceremonial hymn to the Fistapo)

ILSA – FRAU LETLAND

Healer of all state diseases.
(Doctor Hein moves towards Hercules. He circles around him in a characteristic homosexual way of the female kind. Hercules stomach turns, he becomes unwell.)
Refuge of all handy therapeutics.
Protector of the Eternal Uniform!
Safe Harbournight!
Fear of Partisans!
Ardent Fire: Exclusif Minister of the Torture Box.
Guardian of the Cubic Model!

BJORN – HEIN – HORST

Please crack down!

TUTTI

The Big Coercer's Fist of Steel: The Fistapo! Heil!

HEIN

(Hein gives a salute)
Heil the Big Coercer! Hein Formol. I am Doctor Hein Formol.
(Now, Hein introduces Frau Letland with an open gesture taking her hand in a gentile fashion.)
"Hein" for my friends.
Frau Letland, Bitte sehr!
My assistant, my nurse!
(He clicks his heels frantically)
So, you are the famous subject that turns the head of the people,
that wastes away the Belgian morality with stupid stanza's! Stupid stanza's!
Sit down, professor!
(Heins eye fall upon the little paintings hanging on the wall; he steps quickly towards one of them and peers like a connoisseur, towards the signature on the painting.)

TUTTI

The dirty pathogenic germ in the Almighty Big Coercer's body will be destroyed by his fist of steel: The Fistapo!

HEIN

Well, the Professor holds the post of painter as well.
What a splendour. What a coloration.
What a harmony of forms.
He really hides a multitude of talents:
scientist is he, a poet, a painter,
but, but also a computersquatter,
and an author of "Vaudevilles",
and an expert in subtle resistance,
and a leader of partisans!!!
What a highly gifted abundance!
That's what I call a terminal case.
Isn't it, Frau Letland?

FRAU LETLAND

I agree Doctor Hein

HEIN

Frau Letland will first do an intensive check-up.
She's my favourite diagnostician.
(Everybody salutes)
Gentlemen, we have work to do downstairs! Follow me.

BJORN – HORST

Ilsa, go and make some coffee and tea.

ILSA

Oh no! I'm going to look for another job!
I hate coffee and tea!
Well, for Mister Hercules too.

HEIN

He will get something else!
Frau Letland, you know what you have to do.
Good luck! Gentlemen!

8. ERIC SLEICHIM: Men in Tribulation

Text: Jan Fabre
Text unavailable

9. DICK VAN DER HARST: Diep in het bos

Text: Eric De Volder

En ik weet een man

KOLLEKEN & TUTTI

A

en ik weet een man die heeft een kind gevonden vonden
vinde vonde jaha een kind gevonden
vande vinde vonde vinde vonde
ja een kind gevonde
ik weet een man die heeft een kind gevonde vind
ik weet een man die heeft een kind gevonde vind
van de vind vond

A

en die heeft dat kind op zijnen buik gebonden bonden
binde bonde jaha dat kind gebonden
bonde binde bonde binde bonde
ja dat kind gebonde
die heeft dat kind op zijnen buik gebonde bind
die heeft dat kind op zijnen buik gebonde bind
van de bind bond

A

d'er zijn er die teen en tander teen en tander durven
durve dorve jaha nogal wat durven

durve dorve durve dorve durve

ja nogal wat durve
d'er zijn er die nogal wat durve dorve dierf
d'er zijn er die nogal wat durve dorve dierf
van de dierf dorf

JONKSKEN & TUTTI

B

do kindeke do do slaapt en doet uw oogskes toe
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slaapt en doet uw oogskes toe oogskes toe

MADAM & TUTTI

A

in zijn kelder heeft hij zich aan haar misdreven dreven
dreve drifte jaha dat kind misdreven
dreve drifte dreve drifte dreve
ja dat kind misdreve
daar heeft die man zich aan dat kind misdreve drift
daar heeft die man zich aan dat kind misdreve drift
van de dreef drift

etc.

TUTTI

C

tjoe la loe stukken slaan
we gaan het hier in stukken slaan
tjoe la loe stukken slaan
tjoe la loe lie la loe la
tjoe la loe stukken slaan
we gaan het hier in stukken slaan
tjoe la loe lie in stukken slaan
tjoe la loe lie tjoe la a a a a a

10. LUC VAN HOVE: La strada

Text: Eric De Kuyper

GELSOMINA

La strada è lunga...
Soprattutto a piedi, la strada è lunga.
E portano tutte a un paese.
Là al paese, c'era la festa.
Ho visto il musicante.
Suonava...
E poi camminava sulla corda.
Non mi ha vista.
Non ho avuto il coraggio di parlargli.
Poi si è fatta sera...

Le donne del paese mi hanno dato da mangiare, ma io non avevo fame.
Erano buone. Erano buone. Buone.
Hanno visto che ero triste.
Ho cercato di dormire nel portone di una casa.
E poi due militari mi hanno dato noia.
Io mi sono difesa.
E allora Zampanò, il grande Zampanò è arrivato sulla sua moto.
E mi ha detto: „Dai, monta su!“ „Monta su!“
E io sono salita.

11. PETER VERMEERSCH: Charms

Text: Daniil Charms
Text unavailable

12. PETER WELFFENS: Hoe de slakken een huisje kregen

Text: Fabiola, Queen of Belgium

NARRATOR 1

Honderden en nog eens honderden jaren geleden, toen geen enkele slak een schelp droeg, leefden er twee slakkenbroertjes die ontzettend veel van elkaar hielden.

NARRATOR 2

Wat Jocho ook altijd uitvoerde, Ki deed altijd mee. En wat Ki uitspookte, vond Joho altijd leuk genoeg om na te bootsen.

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Vlaamse overheid

